Southwestern College Library

THE QUARTERLY JOURNAL of SPEECH

Official Publication
of
The National Association of Teachers of Speech

Volume XXIV   February, 1938   Number 1

VOICE SCIENCE

An Approach to the Analysis of the Vibration of the Vocal Cords, *Joseph Tiffin, Joseph Saetveit, John Snidecor* 1
Speech—"The Overlaid Function"? *Harry S. Wise* 11

RHETORIC

Did Charles Fox Prepare His Speeches? *Loren D. Reid* 17
Chrysostom, "King of Preachers," *Laurence B. Goodrich* 27
The Greatest American Oratory, *Hugo E. Hellman* 36

PUBLIC SPEAKING

Personality and the Forum Leader, *John Brown Mason* 39
An Experiment in the Teaching of Parliamentary Law, *George Stuyvesant Jackson* 45

DEBATE

The Audience-Reaction Ballot: An Evaluation, *Ernest H. Henrikson* . 48

PEDAGOGY

Objective Testing of Pronunciation at the College Level, *Jean Brady Jones* 62
The Fundamentals of Speech Course in the Teacher Training School, *Russell W. Lembke* 66
A New First Course in Speech—and English, *Hurst R. Anderson* . . 70
Problems in Teaching Speech to the Blind, *Anna McClain Sankey* . . 77
Report of Speech Survey in the 9-A Grade, *Dina Reese Evans* . . . 83
A Summary of the Des Moines High School Speech Course of Study, *Earl S. Kalp* 90
The Status of Speech Training in the Secondary Schools of the South, *Harley A. Smith* 95

SPEECH CORRECTION

The Development of Speech Correction in America in the Nineteenth Century, *Lucille D. Schoolfield* 101

INTERPRETATION

Certain Aspects of Choral Speech, *Mary Haldeman Armstrong* . . . 117

DRAMA

The American Theatre Takes a Look at Itself, *Earl E. Feischman* . . 119

RADIO

Our Speech, *Lester L. Hale* 130
This Business of Announcing, *Leroy Stahl* 131

PHONETICS

A Preliminary Study of the Emotional Effects of Letter-Sounds, *Charles E. A. Moore* 134
FORUM 150
NEW BOOKS 152
IN THE PERIODICALS . 167
NEWS AND NOTES . . 174

The Quarterly Journal of Speech

Volumes I-III, Quarterly Journal of Public Speaking
Volumes IV-XIII, Quarterly Journal of Speech Education

Published by
The National Association of Teachers of Speech

EDITOR

Claude M. Wise, Louisiana State University

ASSOCIATE EDITORS

Lester Thonssen, *College of the City of New York*, New York City . . . In the Periodicals
Barnard Hewitt, *Brooklyn College*, Brooklyn, New York . . . . New Books
Loubene Rousseau, 49 East Thirty-third Street, New York City . . . . News and Notes
Gladys Borchers, *University of Wisconsin*, Madison, Wisconsin . . . . Speech Curricula
Mary Whiteford Graham, 1005 West California Street, Urbana, Illinois . . . . Old Books
H. G. Roberts, *George Washington University*, Washington, D.C. . . Contemporary Speeches
Gus Campbell, *No. Ill. State Teachers College*, De Kalb, Ill. . . . Speech in Secondary Schools

ADVISORY EDITORS

Charles Fritz, New York University, New York, New York; Lionel Crocker, Denison University, Granville, Ohio; H. P. Constans, University of Florida, Gainesville, Florida; E. R. Nichols, University of Redlands, Redlands, California.

BUSINESS MANAGER

G. E. Densmore, University of Michigan
Ann Arbor, Michigan

Subscriptions, or correspondence concerning them, should be addressed to the Business Manager.

Contributions to any of the various departments should be addressed to the appropriate Associate Editor.

Manuscripts of articles, and correspondence concerning them, should be addressed to the Editor, Louisiana State University, University, Louisiana.

In preparing manuscripts, contributors are requested to follow the instructions printed in the February, 1933, issue; copies of these instructions may be obtained from the Editor.

The Quarterly Journal of Speech is published in the months of February, April, October and December, by The Ann Arbor Press, Ann Arbor, Michigan, for The National Association of Teachers of Speech.

Entered as second class matter at the post office at Ann Arbor, Michigan, under the act of March 3, 1879.

Subscription price $2.50 a year, including membership in The National Association of Teachers of Speech. Single copies 75 cents. All remittances should be payable to The Quarterly Journal of Speech.

One free index and title page for the preceding volume is inserted in each February Journal which goes to subscribers. Additional indexes and title pages, 15 cents per volume.

A Table of Contents of available back issues of The Quarterly Journal of Speech will be sent upon request.

Copyright, 1938, by The National Association of Teachers of Speech.

THE QUARTERLY JOURNAL OF SPEECH

VOLUME XXIV — FEBRUARY, 1938 — NUMBER 1

AN APPROACH TO THE ANALYSIS OF THE VIBRATION OF THE VOCAL CORDS

JOSEPH TIFFIN, *Brooklyn College*
JOSEPH SAETVEIT, *University of Iowa*
JOHN SNIDECOR, *University of Idaho, South Branch*

THE numerous articles which have appeared during the last few years describing methods of observing the interior of the larynx and attempting to interpret the activity which has been observed attest the importance which investigators of speech and voice attach to the vibration of the vocal bands. Several of these articles have aroused controversy, both with regard to the validity of the apparatus used and the interpretations which have been drawn from the data. The present article is not offered in the spirit of entering this controversy. Rather, it proposes an approach to the problem which is based upon certain specific assumptions which will be clearly stated at the outset. If the reader is unwilling to grant these assumptions, he will find the article of little interest. In fairness to the approach, however, it should be stated that the internal consistency of the results and their agreement with certain inferences as to the nature of vocal cord vibration that have been drawn from acoustic data, to a considerable extent justify the assumptions.

The assumptions of the approach are:

1. During vibration of the vocal bands, the pressure immediately above the glottis is in direct proportion to the area of opening between the cords.[1]

---

[1] This assumption is made partly from observation, partly from logical inference. For the cords to vibrate, there must be a difference between the pressure in the lungs and the atmospheric pressure outside, the former being greater if the phonation is to take place on exhalation. This difference in pressure is made possible by the cords closing, or nearly closing, the air passage. When the difference becomes sufficiently great, the cords are forced apart, air escapes from the glottis, the cords swing apart and back to their original position at a speed determined by their length, mass and tension. The entire process is repeated for the next vibration.

30145

2. That part of the area between the cords which is functionally important in allowing air to flow through the glottis is revealed in photographs taken from above.

3. Stroboscopic views of a cycle of vibration of the cords (i.e. one complete opening and closing), if taken with the type of stroboscope described in this article, represent the average movement of the openings and closings occurring in approximately one second.

PROCEDURE

The apparatus employed consists of a direct current arc, two condensing lenses, a rotary shutter, a physician's head mirror with the central hole enlarged to a diameter of two centimeters, a laryngoscopic mirror one inch in diameter, and a 35 mm. moving picture camera with specially built lens extension. The set-up is shown schematically in Figure 1. It is a simple arrangement involving perhaps only two points which should be mentioned specifically. First, the shutter intercepts the beam of light at a point of focus, *F*, thus eliminating the "sweep" effect caused by a light moving across the

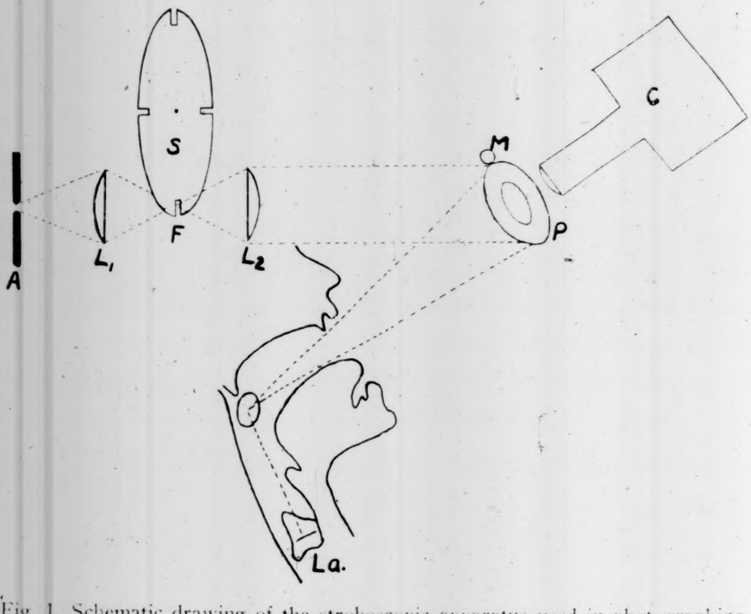


Fig. 1. Schematic drawing of the stroboscopic apparatus used in photographing the vocal cords.

larynx.[2] Second, the slits in the rotary shutter are only $\frac{1}{16}$ as wide as the opaque spaces between them. The flashes of light are thus short as compared with the intervals of darkness.

The subject observes his own vocal cords in the mirror *M* (Fig. 1), while the operator focuses the camera through a ground glass attachment. The subject then phonates and adjusts the pitch of his voice until the apparent motion is approximately one cycle per second. The shutter is tuned to the desired frequency by blowing through the holes and comparing the pitch of the resultant tone with that of a calibrated pitch pipe. As only approximate pitch levels were desired, this rough method of tuning was considered satisfactory. When the apparent speed of motion is judged satisfactory by the operator, the camera is started and a series of pictures taken at 16 frames per second. One series used in the analyses to be described is shown in Figure 2.

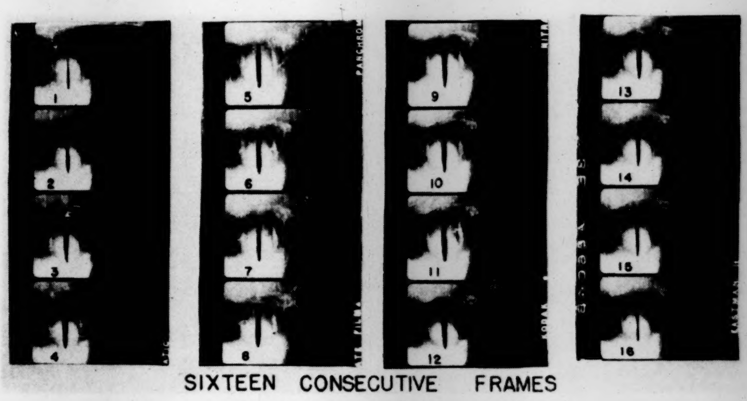


Fig. 2. Sixteen consecutive frames of moving picture film showing one cycle of vibration of the vocal cords.

A subject for the experiment must have considerable training. He must not only be able to expose his vocal cords freely and without gagging, but also must hold the vowel at a fairly constant pitch for several seconds while the picture is being taken. Fortunately, the procedure provided an automatic check on the steadiness of pitch of the vocal tone. If the tone is constant for several seconds, adjacent cycles of opening and closing as photographed will occupy the same number of frames on the moving picture film. If the pitch of the voice varies or fluctuates, adjacent cycles as shown on the film will vary in the number of frames. This constitutes a very accurate check on the constancy of vocal pitch, because a shift of less than a tenth of a vibration will change the pictures from 16 to 15 or 17 frames per cycle. In this study, a cycle was chosen for study only if it occupied the same number of frames as the cycles occurring before and after.

---

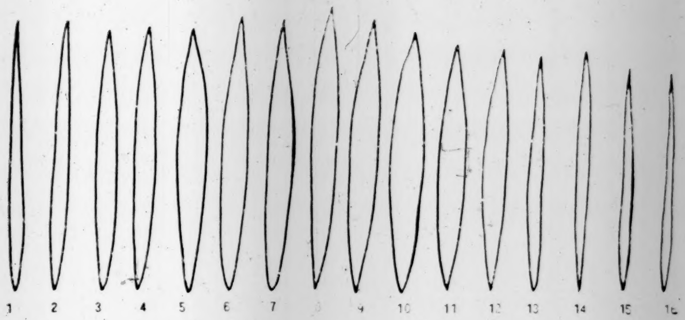
[2] Wolfgang Metzger, "The Mode of Vibration of the Vocal Cords," *Psychol. Monog.* (1928), 38, No. 4, 82–159.

The study is based upon analyses of pictures secured in this manner from one subject at fundamental pitches of approximately 150, 200, 250 and 300 cycles per second. At each pitch the vowels [ɑ] (father) and [æ] (hand) were studied, each at a weak and a strong intensity. The weak and strong tones were approximately 11 db apart, their sensation levels being approximately 49 and 60 db to an ear twelve inches from the mouth of the subject.

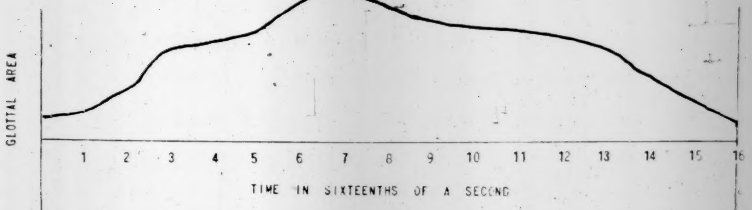
METHOD OF ANALYSIS

For each of the cycles studied, the pictures showing a complete excursion of the cords were enlarged and the area of opening between the cords measured in each enlargement by means of a planimeter. Using these area values as ordinates, and the successive frames (time) as abscissae, a curve was drawn which represents the area of the opening as a function of time. If the assumptions mentioned at the beginning of this paper are accepted, this curve may be regarded as revealing the form of the glottal pressure variation. Figure 3 shows a set of areas (reduced in size) and the pressure curve which was constructed from them as described. When the pressure curve, as shown in Figure 3, is obtained, it is subjected to harmonic analysis to determine the harmonic constitution of the glottal tone.

Sixteen curves of this type, representing the various combinations of the four fundamental pitches, two vowels and two intensities, were obtained and analyzed. The harmonic spectra which resulted are labeled V.C.S. (vocal cord spectrum) in Figures 4 and 5. In these figures, below each vocal cord spectrum is reproduced an acoustic spectrum, labeled A.S. The latter spectra were obtained by analyzing harmonically the acoustic sound wave from the voice for each of the 16 conditions studied. The acoustic analyses were obtained from oscillograms of the sounds taken in a room with a noise reduction coefficient of approximately .90. The oscillograms were obtained by



A. ENLARGEMENTS OF GLOTTAL AREAS



B. GRAPH OF GLOTTAL AREA AS A FUNCTION OF TIME

Fig. 3. (A) Areas as traced from enlargements of the pictures of the opening between the cords and (B) curve formed by using the area values as ordinates and successive frames (time) as abscissae.

having the subject repeat the tones in the dead room immediately after the vocal cord pictures had been obtained. Ideally, it would have been better to photograph the acoustic wave and the vocal cords simultaneously, but this was not practicable because it was impossible to know in advance which vocal cord pictures would be suitable for analysis. Repetition of each sound immediately afterward seemed to be the only practicable method of obtaining an indication of the acoustic waves corresponding to the conditions studied.

The spectra (both physiological and acoustic) indicate the relative importance of the several partials appearing in each. The bars indicate the intensity level of the partials in db above an arbitrary base. The several spectra are comparable in form but not in absolute magnitude. The acoustic analyses were carried to only 15 components, because they were to be used only for comparison with the physiological analyses and the area curves were not based upon sufficient ordinates to justify more extended analysis.

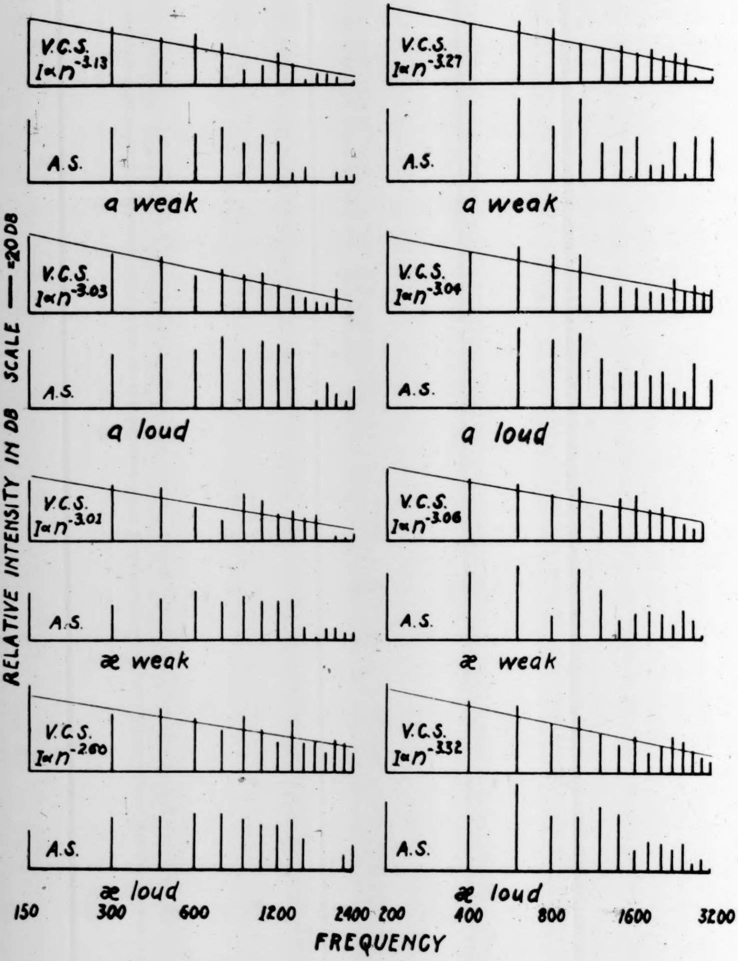


Fig. 4. Vocal cord spectra (V.C.S.) and Acoustic Spectra (A.S.) for the tones at fundamental pitches of 150 ~ and 200 ~ .

RESULTS

Several things will be apparent from an inspection of the physiological and acoustic spectra. In nearly every pair, the fundamental component is relatively more prominent in the physiological than in the acoustic spectrum. This indicates that under the conditions studied, the vocal cavities contained no resonator tuned to a fre-

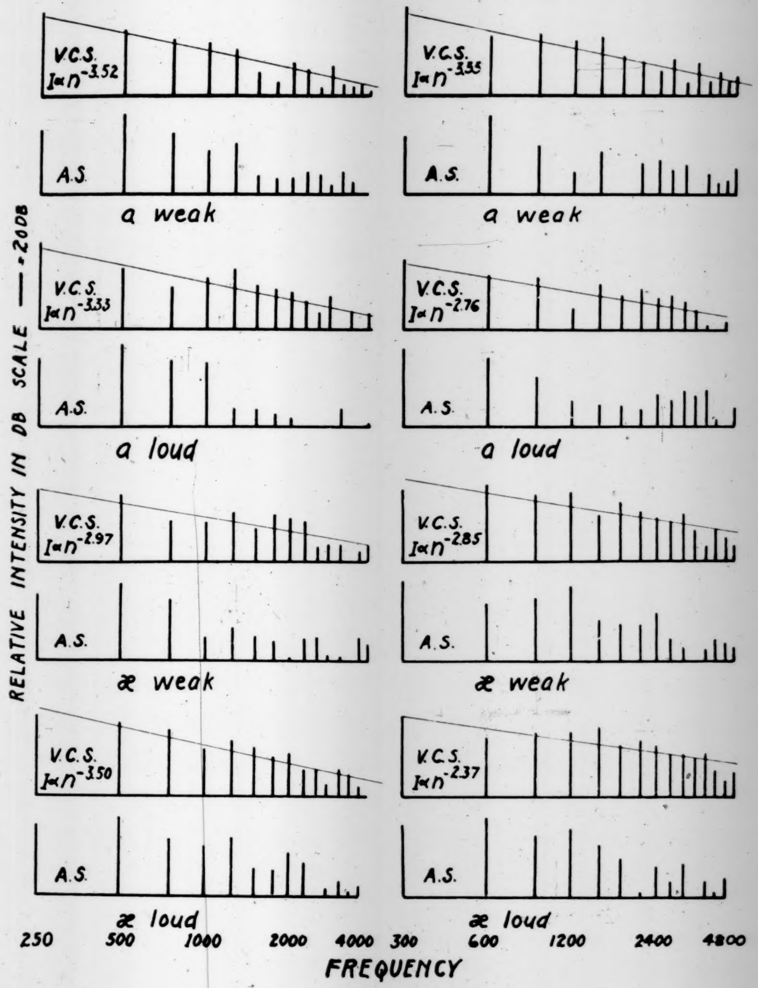


Fig. 5. Vocal cord spectra (V.C.S.) and Acoustic Spectra (A.S.) for the tones at fundamental pitches of 250 ∼ and 300 ∼.

quency low enough to match the fundamental. In each pair, also, it will be noticed that the partials of the cord tone diminish in intensity according to a fairly definite principle which approximates a straight line when intensity in db is plotted against the logarithm of frequency. The partials of the corresponding acoustic tones show no such consistent principle of decrement. In order to describe the decrement of energy in the partials of the cord tone under different conditions of phonation (different fundamental pitches, vowels and intensities), and at the same time to compare the data from these analyses with an assumption concerning the nature of the cord tone made by Fletcher, a straight line was fitted by the method of least squares to the partials of each cord tone. These straight lines of best fit are shown superimposed on the V.C.S. in Figures 4 and 5.

Fletcher's assumption,[3] drawn from inspection and analysis of acoustic data, is that the force acting on the resonant cavity of the mouth due to the vibration of the vocal cords for the *n*th component is proportional to $n^{-1.5}$. As the intensity of a tone is proportional to the square of the pressure, this is analogous to saying that the intensity in the *n*th component of the cord tone is proportional to $n^{-3.0}$, or that the intensity of the cord tone partials decreases in inverse proportion to the cube of the number of the partial.

If the data herein reported were in perfect accord with this assumption, the straight lines of best fit should have a decrement such that $I \propto n^{-3.0}$. Although the experimentally obtained decrements which are shown in Figures 4 and 5 do not agree exactly with this value, they are very close to it. The average of the 16 obtained values, for the several fundamental pitches, vowels and intensities, indicates that in the cord tone $I_n \propto n^{-3.07}$. Fletcher assumed the value mentioned because it seemed best to explain the acoustic spectra found in vowels. The close agreement of the experimental values herein reported with this assumed value justifies to a considerable extent the assumptions made at the beginning of this paper.

As the data were secured at different pitches, intensities and for two vowels, it was possible to compare the cord spectra for these different conditions. This is done in Figure 6. The decrement of higher partials may be quantified in terms of the value of x, where $I_n \propto n^{-x}$, n being the number of the component, I_n the intensity of the *n*th component, and x the exponent determined by the line of best fit. The greater the value of x, the steeper the curve and the less important the higher partials. Conversely, the smaller the value of x, the more horizontal the curve and the more important the higher partials. This will be clear by observing in Figures 4 and 5 that whenever the line of best fit tends to be steep, the value of x is large, whereas when the line of best fit tends to be more horizontal, the value of x is small.

---

[3] Harvey Fletcher, *Speech and Hearing*, D. Van Nostrand (N. Y., 1929), 50.

In Figure 6 is plotted the average value of x for the tones at each of the four fundamental pitches. The points rise sharply to 250 ~, and then drop. This may be interpreted as meaning that the intensity of the higher partials in the cord tone becomes relatively smaller as the fundamental pitch is raised from 150 ~ to 250 ~, the reverse effect taking place when the fundamental pitch is raised beyond this point. Other things being equal, one would expect acoustic waves to show the same tendency. An investigation by Laase[4] dealing with the effect of fundamental pitch and total intensity upon the harmonic composition of the sound wave from the voice, shows that this is what happens up to a fundamental of 207 ~, the highest fundamental used in his investigation.

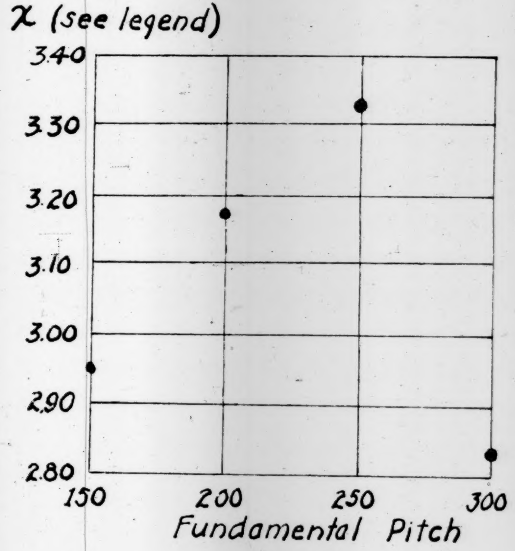


Fig. 6. Changes in decrement of the higher partials with changes in pitch of the fundamental. The value of x is defined by the ratio $I_n \propto n^{-x}$,
where: n = the number of the partial
I_n = the intensity in the nth partial
(See Figs. 4 and 5.)

An indication of the relation between the cord spectrum and the intensity of the sound may also be obtained from the data. The average value of x for all the loud tones is 2.99, while the corresponding value for the weak tones is 3.13. This means that loud tones have a greater proportion of their total energy in the higher partials. This fact is in accord with the acoustic investigations of Talley,[5] Laase,[6] and Stout.[7]

---

[4] Leroy T. Laase, "The Effect of Pitch and Intensity on the Quality of Vowels in Speech," *Archives of Speech*, 2 (1937), No. 1, 41–60.

For the two vowels studied, the decrement of the partials may also be compared. The average value of x for all the [ɑ] vowels is 3.16, while for the [æ] vowels the value is 2.96. In other words, there was relatively more energy in the higher partials for [æ] than for [ɑ].

One question of fundamental importance is: To what extent is the harmonic composition of the cord tone influenced by the resonating cavities used in speech? If the cord spectrum changed with a change in vowel quality and a change in fundamental pitch, but remained essentially the same at different intensities of the same vowel at the same pitch, the most reasonable conclusion would seem to be that a change in the cord spectrum is a secondary effect due to a shift in one of the factors mentioned. Actually, however, there was a slight but consistent change of the cord spectrum with all three of the factors studied. The change which accompanied a change in the total intensity (vowel quality and fundamental pitch remaining the same) is not readily explained as a secondary effect of the action of the resonating cavities. The effect may of course be due to the fact that the subject made a slight change in vowel quality when he changed the intensity, but the fact that the effect was always in the same direction would render this explanation rather improbable. The effect would seem to be indicative of an inherent tendency of the cords to supply relatively more energy at the higher frequencies as their magnitude of vibration is increased.

In summary, this approach to the analysis of vocal cord vibration indicates that, for the average of several conditions of phonation, the intensity of each partial in the cord tone is inversely proportional to the cube (experimental value 3.07) of the number of the partial. The results also indicate that, for the subject studied, the cord spectrum contains relatively more energy in the higher partials (1) in loud than in weak tones, (2) in tones of fundamental pitch lower or higher than

---

[5] C. Horton Talley, "A Comparison of Conversational and Audience Speech," *Archives of Speech*, 2 (1937), No. 2, 28–40.

[6] Leroy T. Laase, *op. cit.*

[7] Barrett Stout, "The Effect of Pitch and Intensity on the Quality of Vowels in Singing," Ph.D. thesis, Univ. of Iowa, 1937.

250 ~ than in tones at this pitch level, and (3) in the vowel [æ] than in the vowel [ɑ]. The first mentioned effect is probably due to an inherent characteristic of the vibration of the vocal cords; the last two effects are probably due at least in part to the effect of the acoustic coupling between the vocal cords and the resonating cavities used in speech.

SPEECH—"THE OVERLAID FUNCTION"?

HARRY S. WISE
University of Wisconsin

GILES W. GRAY, in the *Bases of Speech*, 1934, says:

> But strangely enough, it (the child) has no speech mechanism, as such. It has, it is true, a mechanism which will later be used for speech, but every part of this mechanism has been evolved for some specific biological purpose: the lungs, for example, for respiration; the vocal bands for guarding the respiratory tract from the entrance of foreign bodies; the tongue and lips for deglutition. Men (and animals) have simply learned that these organs can also be employed to control the behavior of others through their use in the production and modification of sound. A function which has thus been superimposed upon the biological purposes for which a given organ or system of organs was originally developed, is called an "overlaid function." Speech is, therefore, as we have previously stated, an overlaid function.[1]

Few people, if any, took exception to this stand, since by definition it seemed to represent a truism.

Gray, however, seemingly repudiated this stand, when, in 1936, he summed up his more recent thinking in three statements:

> (1) That in the process of organic evolution, the development of the sound producing and modulating mechanism was at least partially in the direction of perfecting those organs as instruments of social control,
>
> (2) that in view of such a direction which the evolution of the speech mechanism must have taken, it may be said that that mechanism is not only biological, but bio-social as well; and,
>
> (3) that while the organs of that mechanism were purely biological, its subsequent evolution has given us in effect a real speech mechanism.[2]

The purpose of this article is not to point out Gray's inconsistencies—Gray has done that already—for his newer article is a cataloguing of the progress of his thinking on this point. Rather, this article is by way of being a defense against such an accusation, for Gray is not so inconsistent as he himself seems to feel. His original and later positions on the question are reminiscent of the old "sound of the falling tree in the woods" controversy—the point of view makes the difference in opinion!

---

[1] G. W. Gray and C. M. Wise, *The Bases of Speech* (Harpers, 1934), 357. (This portion of the book was written by Gray.)

[2] G. W. Gray, "A Speech Mechanism Hypothesis," QUARTERLY JOURNAL OF SPEECH (Dec., 1936), 656–660.

In the analysis of the quotation from the *Bases of Speech*, the problem centers around the word *evolved* in the phrase . . . "But every part of this mechanism has been evolved for some specific purpose . . ." rather than the latter part of the paragraph as Gray developed his later article. For evolution means change from something to something . . . in other words, an overlay on simpler forms. Are not all functions (except that most primitive electro-chemical interplay of atoms which we call life) overlaid? Certainly sight, hearing and even the most simple of the chemi-tropismic functions, smell and taste, fall into that category.

Let us consider the point a bit further. The consensus of opinion is that the ultimate beginnings of life lie in the one-celled organism, which had certain basic attributes: conductivity, excretion, irritability, growth, reproduction, metabolism, motility. Since the organism was one-celled, it had no specialized parts, or rather, it was in itself a single part, specialized in several ways. For it reacted, as the behaviorists would have us believe multi-celled organisms react, as a whole in all its responses. The one-celled agent was self-sufficient. It carried on all the vegetative-biological functions of life, acts identical with those of any more complex organism. Therefore, any specialization of function must be said to be overlaid upon that most primitive functional entity, the one-celled organism.

For purposes of amplification let us take two human functions which parallel in a large degree the speech function, yet are not considered overlaid . . . that of hearing and that of reproduction. In general these are analogous to the speech picture.

An analysis of the lower forms shows that balance preceded hearing. In fact "the auditory organs of the vertebrates and the organs of equilibration, which in part correspond to them in various other animal groups, seem to be derivatives of a fundamental type of structure called a statocyste."[3] This statocyste is found in arthopoda and even further along the phyla to the mollusca[4] (where, incidentally, the first recognizably purposive sound is made) until in the phylum coelenterata[5] it makes its first appearance as a distinct organ of sense.

---

[3] M. F. Guyer, *Animal Biology* (Revised Ed., Harpers, 1937), 347.

[4] *Ibid.*, 661.

The crustacean doesn't hear; it has balance. A very primitive structure, this balance mechanism, but one which affects its behavior, as Kreidl's[6] experiments showed. Yet that very primitive form is found in the human embryo and is very closely tied up with the hearing mechanism.

> Even in vertebrates the auditory vesicles develop in the embryo as pit-like invaginations from the surface (ectoderm) of the body. Such a vesicle, however, in vertebrates above the lower fishes, becomes divided by a constriction into a sacculus and a utriculus and further develops a complicated system of cavities. From the utriculus the three semicircular canals grow out, one in each plane of space. From the sacculus springs, in lower vertebrates, a simple outgrowth, the laguna; in mammals this becomes a spirally wound blind sac, the cochlea. The utriculus and the semicircular canals maintain the original functions of equilibration; they provide for a sense of position or orientation in space, of loss of equilibrium, and the like. The sacculus, together with the cochlea of mammals and the homologous laguna of lower vertebrates, is devoted to the reception of vibrations of the surrounding medium, or, in other words, to hearing. In its highest development, as in man, the sense of hearing can discriminate three characteristics of a sound, namely, pitch, loudness, and timbre. The essential receptors for hearing, located in the inner ear or labyrinth, communicate with the brain by means of the auditory (eighth cranial) nerve.[7]

Thus can be seen the close connection of hearing to the older function of balance, a specialization of the basic function of irritation.

Let us sketch through the second phase of this line of thinking. Is there any pair of functions, that are commonly thought of as being basic, which might be compared structurally with the speech-breathing mechanism? There is in the reproductory-excretory organs of the human male. For here, as in the speech mechanism, there is an organ which functions in part in its own right and with its own mechanism; and in part it carries on with the mechanism of another functional unit, that of elimination.

The parallel is very close: in speech there is a divided tube, one for swallowing and the other for the breathing-speech mechanism. The same situation occurs in the reproduction-excretion system: one tube to the bladder, one tube to the prostate gland and testes. Each tube has precedence[8] over the other when it is in action. In each case, these tubes open into the single tube exit[9] common to both.[10] The same condition exists in the breathing-speech mechanism. Each has a functional part truly its own, but it also has a functional part which is truly that of the functional unit upon which it is overlaid.

---

[5] *Ibid.*, 641.

[6] W. H. Howell, *A Text Book of Physiology* (W. B. Saunders Co., 1933), 426.

[7] Guyer, *op. cit.*, 449.

[8] Howell, *op. cit.*, 1073–75.

This places us on the two horns of a dilemma:

1. To conclude that all functions are overlaid, which means the *loss of the effect of calling the speech function overlaid specifically.* (This from the physiological point of view.)

2. To refuse to grant this point, which forces us to argue that *those functions are but specialized forms of original basic functions and are, therefore, not overlaid. That being true, speech is not overlaid.* Speech is but a specialization of the function of irritation. (This from the psychological point of view.)

If the problem is that of specialization, then it will be necessary to reconstruct our ideas in the manner of the behaviorists by investigating the one-celled organism and the child in its developmental stages.[11]

The original one-celled organism, as it has been conceived, had certain specific basic functions which were functions of the whole and not of the specialized parts. Any evolution from this organism had to be in one of three ways: (1) the loss of one of these basic functions; (2) introduction of new basic functions; (3) specialization of functions already inherent in the organism as a functional whole (these specializations being a more adequate expression of their organically simpler components).

The third form is the one found evidenced in the ontological evolvement of life. Consequently each form of life was a highly specialized organism, having developed specialized forms of those basic functions which the unit-cell carried on within itself. Each of the organisms was so developed as to adapt it (at least sufficiently) satisfactorily to the environment in which it found itself.

In the human being we have, interestingly enough, a complete cycle of specialization comparable to that long evolution of the human type from this one-celled progenitor—the cycle from conception to maturity. The stages are striking. As has often been cited, one may almost designate the progressive changes in the evolutionary picture. For example, the fertilized egg might be likened to the mobile one-celled organism; the multi-celled ovum attached to the decidua serotina[12] of the uterus, to the multi-celled vorticella; the fetus, to the amphibian.

---

[9] Arthur Robinson, *Cunningham's Manual of Practical Anatomy* (8th Ed., William Wood and Co., 1927), Vol. 2, 244–49.

[10] The division of the nose and mouth does not take place until after the "fish" stage in the evolutionary process.

[11] J. H. Muyskens, "Speech as Emergent Specificity," Reprint of the *Am. Jour. of Psychiatry*, Vol. 93, No. 4 (Jan., 1937), 1.

This idea is not far divorced from the problem of speech. On the contrary, the whole idea of the evolution of specialized functions is intricately bound up with the function of speech.

The hand, for example, is a specialized unit of the basic factor of motility.[13] In its most primitive form it is comparable in action to the one-celled organism with its simple undulating motion. At another stage of its development, it is the pseudopod of the one-celled unit. In its next major stage, it is the spring-coil attachment of the multi-celled vorticella. (At a much later stage, we find specialized hair cells.) Still later, fins or fin-like structures are present, and later still, the leg-like structures and then the highly specialized hand.

Granting that one can carry an analogy too far, the parallel of the evolution of the hand and the development of speech in the child is close enough to be significant, for as the waving of the arms of the new-born baby is an expression of the random movements of the sea animal when it first attempted to navigate on land, likewise the first cry of the new-born baby is a response to the basic function of irritation. And as the crawling movements of the child are similar to the four-legged movements of his progenitors, the cry of the baby is similar to primitive vocalization. Further, as the grasping and pulling of the hand and arm are like that of the tree maneuvering of the primal man, so is the word-sentence of the child like that of proto-man. And finally, as the hand manifestations are similar to that of *homo sapiens*, so is the "sentence-sentence" of the child like that of his contemporaries. Therefore, by the same deduction that the hand is a specialized form of motility, we may say speech is a specialized form of irritation.

But in thinking on the problem of specialization, the fact that specialization of tissue necessitates coördination is likely to slip past us. Specialization requires coördination. Coördination implies a coördinating tissue or organ, the neural complex. The neural complex works by building up neurograms. Neurograms for specialized functions localize in specialized areas which control the actions of those functions. Each function has its own complex of neurograms which belong to it and it alone. In the neural structure is the true basis for a speech function, Broca's area. Here is the coördination center for the speech mechanism. The neurograms of speech are specifically for speech and for no other function. Give them control, and no part of the functional unit of the speech mechanism acts for any purpose except speech. This is comparable to the situation which obtains in the reproduction-elimination structures; when the elimination process is in action, there is no sexual process; when there is sexual excitation, there is no elimination; each has precedence over the other. The same is true in the speech mechanism. When the organism is breathing, there is no speech; when it is speaking, there is no breathing as such. Neurologically, then, speech is an independent function.

---

[12] Howell, *op. cit.*, 1060.

[13] E. Davenport, *Principles of Breeding* (Ginn and Co., 1907), 298–302.

The question is often raised as to whether the change in the rhythm or pattern of an organ makes that organ become another functional organ. The answer can best be illustrated by example. The cytoplasm of the amoeba permits the ingestion of food. As such, it acts as the functional unit of metabolism. The cytoplasm also acts to permit the removal of waste materials. As such, it is the functional unit of excretion. Yet it is the one and same bit of protoplasm. And the one function may not be said to be overlaid on the other. They are distinct and independent functions.

However, to make the situation applicable in the multi-celled organism, examine the breathing reflex as against the coughing reflex. Breathing uses a definite mechanism. Coughing uses the same mechanism. Still it is not overlaid on the breathing function nor is it breathing, as such. It is part of the function of irritaton. The difference lies in two things: the pattern and the control of the action. The fact that both use the one and same physical mechanism and the same kind of air makes them no more overlaid, one upon the other, than in the case of the amoeba. They are independent functional units which happen to use the same mechanism. They are not overlaid. By analogy, the function of speech is not overlaid.

In summary:

From the point of view of physiology, *speech is an overlaid function*, since all specialized functions are overlaid.

From the point of view of psychology, *speech is not an overlaid* function, since it has its own source of innervation, and its own rhythm of movement, and since it is an operating unit of the basic function of irritation.

DID CHARLES FOX PREPARE HIS SPEECHES?

LOREN D. REID

University of Missouri

STUDENTS of British oratory are usually impressed by the amazing rapidity with which Charles Fox could gather and organize speech material. An incident occurring in 1772, when Fox was twenty-three years of age, which is related in most of the Fox biographies, shows dramatically that Fox could speak "without preparation." The scene was the floor of the House of Commons; the occasion, Fox's introduction of his first bill. By way of preparing his speech for this important event, Charles spent the previous day at the horse races at Newmarket; by way of further preparation, he spent the night drinking with his friends at Hockerel; and he arrived in London in the morning having had no sleep. His weariness seemed apparent as he rose and briefly outlined his proposed bill. After he had finished, Lord North and Burke spoke long and eloquently against it. During their speeches Fox ran around the House consulting with different persons, scarcely listening to the speakers; but as soon as they had finished, he arose and refuted, with great effectiveness, all of their arguments.[1]

The illustration is one of many that show the effortlessness with which Fox planned his speeches. Some of his contemporaries doubted whether he spent any time at all in preparation. They saw him go directly to the floor of the House after a night at the Star and Garter, or at the quinze or hazard tables at Brooks's, and speak apparently as effectively as if he had planned his speeches in the most approved manner.[2] As the years passed, faro surpassed quinze in popularity at Brooks's, but Fox took up the newer game with the same wholehearted devotion that he had given the old, started a faro bank, and became the best debater in Parliament. "Mr. Fox is the hero in Parliament, at the gaming table, and at Newmarket," wrote Horace Walpole in the twelfth year of Fox's parliamentary career. "Last week he passed four and twenty hours without interruption at all three, or on the road from one to the other."[3]

---

[1] Horace Walpole saw the performance and recorded it in his journal. Cf. *Last Journals of Horace Walpole* (London, 1910), 1, 80–1.

[2] *Memorials and Correspondence of Charles James Fox*, edited by Lord John Russell (London, 1853–57), 1, 68; *Historical Manuscripts Commission Reports, Carlisle MSS.*, 566; *Letters of the First Earl of Malmesbury*, edited by his grandson (London, 1890), 1, 247–8.

Years later a delegation of ministers called upon Fox to ask him to make a speech in the House of Commons on the Test and Corporation Act. At the moment he was just about to leave for an afternoon of riding, but he took time to listen to their case and to ask a few questions; then, promising to comply with their request, he excused himself and departed. Some of the members of the delegation attended the debates on the Act that day, and they saw Fox enter the House carrying his whip, as if he had just dismounted outside the door. Soon Fox took the floor and made the speech, as he had promised; and one of the members of the group (Dr. Abraham Rees) declared later that Fox's mastery of the subject was so profound and so convincing that it seemed as if the question at issue between the High Church and the Dissenters had been "the main subject of his study throughout life."[4]

Fox was himself sometimes surprised at the effectiveness with which he spoke. In 1795 he made a speech which was so well received by his audience and the newspapers that he was swept off his feet by the compliments that followed. He wrote his nephew about it, pointing out that although he had never felt less inclined to speak, the speech had been unusually effective. "How it so happened," he commented, "is one of those paradoxes about the human mind which I am sure I can not explain."[5] This would seem to express the natural reaction of a speaker on an occasion when his preparation had been hurried or neglected. A further instance is the well-known speech on the rejection of Bonaparte's overtures for peace, which was delivered at a time when he did not wish to speak at all, had given up an active career in politics for the quiet domesticity of St. Ann's, had apparently made no specific preparation except to read the newspapers, and had expected to perform badly."[6]

Fox's personal secretary said flatly that Fox made no preparation of any kind for parliamentary debate;[7] and some of Fox's contemporaries have pointed out wherein his skill as a speaker suffered. During one of his long speeches, his good friend, George Selwyn, scribbled this note: "Charles has been up near two hours, . . . and is to end in inquiry into the conduct of the Admiralty. His own conduct is, that he was not in bed last night, but lost 2000£ in Quinze, as I have heard." Afterwards he wrote that everybody thought Charles "languid" on that particular occasion, "though few knew the cause of it."[8] Again and again others have commented upon a certain lack of precision in his choice of words, a tendency toward unnecessary repetition, glaring errors of syntax, and excessive wordiness. Thomas Erskine said that Fox no more premeditated the particular language he should employ or the illustrations he should use than he had contemplated the hour he was to die.[9] Porson, a leading scholar of the century, commented that Fox threw himself into the middle of his sentences, and left it to God Almighty to get him out.[10] It was noted that the opening sentences of Fox's speeches were usually presented with a great deal of hesitation and confusion, and that he often found it necessary to repeat and restate some of his arguments (to a greater extent than if he had planned his speech more carefully?) in order to get the desired reaction from his parliamentary audience.[11]

---

[3] *Letters of Horace Walpole*, edited by Mrs. Paget Toynbee (Oxford, 1904), 11, 449.

[4] *Living Age* (London, 1844), 2, 484.

[5] *Memorials and Correspondence of Charles James Fox*, 3, 108.

[6] *Ibid.*, 3, 176–7.

[7] Trotter, *Memoirs of the Latter Years of the Right Honourable Charles James Fox* (London, 1811), xiii.

If Fox had been only an average speaker, we could lift a professional eyebrow at the irregularities of his preparation. Fox, however, more than held his own in the golden age of British oratory. As a debater, he was the greatest of them all; Burke, Sheridan, Pitt, Erskine, Brougham, and many others speak in superlative terms of his skill. He was especially adept at rebuttal; he could follow a two-hour speech with a two-hour reply; he packed the house, and made men listen; he invariably had the better of the argument, though not always of the votes. The rhetorical critic hesitates to accept an effect (a good speech) without an apparent cause (the training and preparation), and to explain Fox's art by saying blandly, "He did it because he was a species of erratic genius." If he did not prepare his speeches in one fashion, he must have used some other. If he did not use notes and outlines, if he did not rehearse his speeches, if he did not spend long hours in study, he must have used other methods which, it must be admitted, served him well.

---

[8] *Historical Manuscripts Commission Reports, Carlisle MSS.*, Report 15. 566.

[9] Fox's *Speeches* (London, 1815), 1, x. Cf. also Parr, *Character of the Late C. J. Fox* (London, 1809), 1, 10.

[10] Samuel Rogers, *Recollections of Samuel Rogers* (London, 1859), 19.

[11] *The Croker Papers* (New York, 1884), 145; Parr, *op. cit.*, 1, 19, 163; *Reminiscences of Charles Butler* (New York, 1927), 1, 191; *The Farington Diary* (London, 1922), 3, 260.

It is obvious that the method of preparing speeches used by a speaker must be studied in the light of whatever facts are available concerning his intelligence, his temperament, his training, and his experience. Fox's ability to work out a speech on religious toleration while riding horseback astonished the ministers, but simply warns the rhetorical critic to seek a plausible explanation in the native ability of the speaker, his early environment, his formal education, his specific training as an orator, and the possible sources of his ideas.

Fox came from a stock that was socially and intellectually superior. His paternal grandfather rose by his own efforts to be a trusted adviser of Charles II, and paymaster of his forces. His father held important governmental positions, and was for many years one of the leading speakers in the House of Commons. Both became immensely wealthy, and enjoyed the prestige and position which wealth brings. On his mother's side he was a descendant from Charles II and his French mistress, Louise de Kerouàlle, through the ducal line of Richmond. As a child he was described as intelligent,[12] quick-witted, argumentative, and extremely likable. A study[13] of these and other factors in Fox's training which account for his ability as a parliamentary speaker revealed further that his curricular and extracurricular training at Eton gave him a great deal of speech training;[14] that he was an accomplished amateur actor; that he was an eager student of classical oratory and knew the rhetorical theory of Aristotle, Quintilian, and possibly Cicero; that he had frequent opportunity for meeting and conversing with politicians and statesmen of the day; that he wrote and talked politics from his earliest days at Eton; that he had a good speech teacher, Dr. Edward Barnard, whom he called the English Quintilian; that he had many qualities of personality essential to success in the speaking situation. Consequently, when Fox entered the House of Commons at the age of nineteen, he had behind him a great deal of formal training in speech making, a fine cultural education,[15] first-hand knowledge of many of the issues of the day, and a wide acquaintance among the men who were then active in political affairs.

---

[12] A group of psychologists familiar with methods of intelligence testing of children, after reading the available biographical material on Fox's early years, estimated his IQ at 145. They placed him in a group including, among others, Francis Bacon, Channing, Disraeli, Franklin, Jefferson, Webster. Burke was rated 135; Pitt, 160.—Terman et al, *Genetic Studies of Genius* (Stanford, 1925), 2, 622–24.

[13] Loren D. Reid, *Factors in the Training and Education of Charles James Fox Accounting for His Skill as a Parliamentary Speaker*, M.A. Thesis (unpublished), University of Iowa, 1930.

[14] Declamations were made about a month before every holiday. Speeches were made before the school at four every Saturday, "with the emphasis and proper stress on particular words." Students are "suffered to skip a whole week's exercises if they have a declamation to make, or speech to get up." —Lyte, *History of Eton College* (London, 1911), 312–13. One of Fox's letters to his father tells of his poring over Cicero and reading other sources in search of ideas for speeches.—Ilchester, *Letters to Lord Holland* (London, 1915), 177–78. (Quoted in Reid, *op. cit.*, 59 ff.)

Obviously any parliamentary speaker faces the problem of keeping informed. For Fox the chief method of securing information was conversation. When he went to Paris in the latter part of 1776, he returned with an accurate knowledge of the relations between France and America and of the attitude of France toward England, which he had secured from Benjamin Franklin, Silas Deane, and others.[16] Even at Brooks's he was frequently found discussing some current issue or some abstract theory of government.[17] A familiar scene was that of Fox dealing at the faro table, his clients in front of him, a party colleague at one elbow, and his friend Hare taking down notes of the conversation. If the question before the House dealt with the state of the navy, as it did in 1781, he conversed with naval officers wherever he could find them.[18] If the question concerned commerce and revenue, as it did in 1784, he consulted with everyone capable of giving him advice or instruction.[19] If the issue concerned taxes or tariffs, he spent morning after morning securing information from merchants and manufacturers.[20]

---

[15] Fox said in his later years that any man who is to speak or write for the public should not fail to study good authors, and especially poets. Such a background, he felt, was valuable "for argument, for illustration, for ornament, for sentiment, or any other purpose."—*Memorials and Correspondence*, 4, 460. Throughout his life Fox enjoyed reading, and was familiar with the literature of five languages besides his own.

[16] Burke, *Correspondence* (London, 1844), 2, 136; Clarke, *Silas Deane* (New York, 1913), 212; *Parliamentary History*, 19, 34; *Speeches*, 1, 397.

[17] Thursday evening, 1781: The black Patriot is now walking and declaiming with a pack at his heels.—*Private Letters of Edward Gibbon*, edited by R. E. Prothero (London, 1896), 2, 4. Cf. also *The Windham Papers* (Boston, 1913), 1, 54; *George Selwyn, His Letters and His Life*, edited by Roscoe and Clergue (London, 1889), 170–1.

[18] *Speeches*, 1, 436.

[19] *Ibid.*, 3, 7.

Of all those from whom Fox sought advice and information, he was most indebted to Edmund Burke. Fox once declared that he had learned as much from Burke as from books, science, and knowledge of human affairs, and more from him than from all the other men with whom he had ever conversed.[21] And, if again we can trust contemporary opinion, Fox conversed with a great many. The artist Eldridge told Farington that Fox "is not dogmatical in pushing his own opinions, but seems solicitous to collect that [*sic*] of others and interrogates for that purpose."[22] Farington was also told upon another occasion that "Fox has a most retentive memory, and is always seeking for information, which he makes his own."[23] Samuel Rogers tells of walking through the country with Fox, the latter stopping often to converse with farmers about the price of turnips.[24] Haydon records in his autobiography that Fox, caught in a rain while out hunting, stood under some firs with the gamekeeper and spent the rest of the day in conversation with him. "As the ladies were all awaiting dinner," records Haydon, "in came Fox. 'Where have you been, Charles,' said Mr. Coke. 'Why, talking to that fellow all day. There is hardly a man I can't get something from if he talks.' "[25] Finally, Fox's constant association with other members of Parliament, both in informed discussion and in parliamentary debate, kept him well informed on the political and social questions confronting that group.

If Fox did not write out note cards and outlines, how, then, did he arrange these and other speech materials? The apparent answer is that for him arrangement was a mental process. His memory, quickness of apprehension, large fund of material, and skill in organization would easily enable him to do much of the work of preparation without touching pen to paper. Furthermore, external evidence shows that he preferred to do his preparation mentally. Greville, in his diary, records that once Fox had declared a stage coach was the best place in the world in which to arrange one's thoughts,[26] and in 1804 Fox wrote his nephew: "What a fine time you will have on board ship to think over your speech!"[27]

---

[20] *Journals and Correspondence of Auckland,* 1, 97. At times he showed an amazing knowledge of financial matters.—*Speeches,* 1, 316; *Memorials and Correspondence,* 1, 188.

[21] *Speeches,* 4, 51–2.—Observers gave Fox credit for presenting Burke's ideas more clearly than did Burke himself. Fox could take two or three of Burke's arguments (so wrote the Earl of Charlemont), "shake off the flowers under which Burke had buried them, and present them to the house so clearly and forcefully that the House would accept the ideas as Fox's own."—*Historical Manuscripts Commission Reports, Charlemont MSS.,* 2, 391.

[22] *The Farington Diary,* 1, 216.

[23] *Ibid.,* 1, 265.

[24] *Recollections of Samuel Rogers* (London, 1859), 79.

[25] *Autobiography and Memoirs of Benjamin Robert Haydon* (New York, 1926), 558.

Although Fox gathered and arranged speech materials in advance of speech delivery, he left choice of wording and refinement of organization and arrangement to the speech occasion. If more evidence were available—if Fox had reduced some of his mental processes to writing, and if the speeches themselves had been reported with even half-way accuracy,[28] it might be possible to apply to the Fox speeches the method that Lowes worked out for Coleridge, and present some of the creative aspects involved in the preparation of an effective speech. However, in only one situation can be traced with any certainty the development of Fox's thinking from the moment he decided to give a certain speech until the speech was actually presented. That was in connection with the speech given on February 2, 1778, upon the resolution that no more troops should be sent out of Great Britain.

The setting of this speech can be briefly indicated.[29] The Whig opposition to the policies of George III had been so thoroughly demoralized during the American War that the Whigs had temporarily seceded from Parliament. By the end of 1777 it became evident that as a device for mustering public opinion against the conduct of the war, the Whig secession had been no more successful than the Whig opposition. As the time drew near for the opening of a new session of Parliament, Whig leaders began to wonder whether they should return to Parliament, and, if they did, what should be their attitude toward the government's conduct of the war. Correspondence—

---

[26] *The Greville Diary* (London, 1927), I, 41.

[27] *Memorials and Correspondence*, 4, 76.

[28] For a study of the hazards confronting the rhetorical critic who works with "texts" of eighteenth century speakers, see this author's *Charles James Fox: A Study of an Eighteenth Century Parliamentary Speaker* (Ph.D. Dissertation, University of Iowa, 1932), chap. 3. Fox's speeches especially were poorly reported, and, with one unimportant exception, he never revised a speech for publication.

[29] For a more complete discussion of this speech, see Reid, *op. cit.*, chap. 4.

part of which still exists[30]—led to a few quiet gatherings of Whig leaders at which a new policy was gradually evolved.[31] It was quickly agreed that the secession should be abandoned and that members should resume their parliamentary duties. Of several plans proposed, one favored by Fox and others, and later approved by Chatham, was finally adopted. It was decided that February 2, 1778, should be reserved on the legislative calendar for an inquiry into the state of the nation; and that Fox should lead the attack in the House of Commons.

Fox, greatly pleased to have this honor and responsibility, several times discussed with the Whig group the best arguments to be used. A letter from one of the Whig leaders to another, written ten days before Fox's speech, summarizes these discussions, and states that the consensus of opinion was that the Whig line of attack should feature the weakness, folly, and madness of the policies of George the Third and his ministers, rather than philosophical consideration of the justice of the war. Since this was the line of attack used by Fox in his speech of February 2, it is easy to see that the preparation of the speech grew out of these discussions.

A study of the speech reveals still further thought and planning. Here is a group of parliamentary speakers who have decided that the time is feasible for a formal inquiry into the state of the nation. They choose their most effective speaker to introduce into the House of Commons this motion for an inquiry, and consider the many arguments they might present to strengthen their cause—presumably accepting some, rejecting others. Their chosen speaker is among them, participating in the discussion. The wording of the motion itself comes up. What would be the most conciliatory, the most guileless wording—the wording which would alienate the fewest of Lord North's supporters? Obviously a motion inquiring into the conduct of the war by the present administration would be voted down on party lines. Consequently, it was decided simply to move that Great Britain should not be exposed further to attack by the removal of more troops from the old guard. No one could object to the sanity of this proposal; still, it struck at the ministry in a vital spot. That Fox's motion was no wild guess is shown by a note found in the Abergavenny MSS. of the *Historical Manuscripts Commission Reports* (p. 20), written by George III to Lord North, a fortnight before Fox's speech: "Nothing can be more detrimental . . . than the idea of sending in our present weak state another Old Corps out of Great Britain." Apparently Fox and his colleagues were as conversant with the state of the nation as were the king and his ministers.

---

[30] See letter by the Duke of Manchester and the Duke of Richmond in *Memoirs of the Marquis of Rockingham* (London, 1852), 2, 315–17; and of Baker, Savile, and Burke in *Correspondence of the Right Honourable Edmund Burke* (London, 1844), 2, 186, 198, 321–24.

[31] There were at least three meetings at Rockingham's Grosvenor Square home.

Imagine the consternation and despair that must have filled Lord North's breast when he heard Fox's motion. The effect of the speech upon the House was no less astonishing; for, in fact, the motion put the ministers into a very embarrassing dilemma. The troops were needed at home for defense against France, and they were also needed abroad in the war with America. A long silence followed Fox's speech; none of the king's orators could say a word; somebody called for a vote, and the king's friends, a bit ashamed, fell into line and walked into the administration lobby.

This illustration shows fairly conclusively Fox's method of preparation—gathering materials from the counsels of his friends, thinking the speech through, deciding (in this case) to begin in conciliatory fashion, choosing some lines of argument, and omitting others, planning to end with a motion specifically adapted to the audience and to the occasion. This is the Aristotelian concept of oratory—the attempt to discover in a given subject all of the available means of persuasion.

I should now like to conjecture an explanation of the brilliant debating performance referred to at the beginning of this paper. The bill Fox had proposed to introduce that day was designed to make less stringent the regulations governing the marriages of members of the royal family. This Royal Marriage Act was one which must have been discussed scores of times in the Fox household. Charles's father, when still a commoner, had eloped with the daughter of a duke, and the storm of protest which followed rocked social England to its foundation. Abuse, social ostracism, and insults by the bride's father made Henry Fox extremely sensitive on the subject of marriages between commoners and peers. When, a few years later, he had an opportunity to oppose the passage of the Marriage Act of 1753, he did so very strenuously. A part of one of his most stirring speeches on this subject still exists.

Nor was that the only time that the problem touched the Fox household. At Holland House lived Lady Sarah Lennox, who was

Henry Fox's beautiful ward and Charles's aunt. One day the young king—George III—met Lady Sarah, and his offer of marriage would have made her Queen of England; but while she considered the situation, the young king was persuaded to withdraw his offer and seek the royal hand of a German princess. Charles was then thirteen—an ardent admirer of the seventeen-year-old Lady Sarah—and this incident served to crystallize his resentment against the restrictions upon royal marriages.

Consequently, when the subject of royal marriages again came before the lower house, Charles Fox was prepared to take a definite stand. He knew all the arguments on both sides of the question, and he knew them at first-hand. Perhaps he reviewed them in his mind at Newmarket, as he watched the races; perhaps at Hockerel, as he filled himself with port; perhaps in the coach on his way to the House of Commons the day of the debate.

It is reasonable to conclude that Fox prepared his speeches in a manner adapted to his temperament and to his abilities. His impulsive nature made him impatient with details of language and sentence structure. His quickness of mind enabled him to arrange and organize rapidly—on his feet, if necessary. His sense of proportion and relation, and his skill in analysis, enabled him to make sound inferences, to test evidence, to weigh argument, and to arrive at correct conclusions. His intense intellectual curiosity gave him command of an unusual fund of speech materials, both for argument and for ornament. Thus equipped, he was enabled to dispense with many impedimenta of the preparation process. What he lost was a certain correctness in language, a certain precision in the development of his argument. What he gained was a readiness in debate, a quickness of the speech function, and a superb ability in adapting himself to the occasion and the audience.

CHRYSOSTOM, "KING OF PREACHERS"[1]

LAURENCE B. GOODRICH
East Orange (N. J.) High School

JOHN—surnamed Chrysostom, the Golden Mouth—despite his death in exile and the determined efforts of his enemies to obliterate his memory, remains a rarely appealing and admirable figure after the lapse of fifteen centuries. Critics, historians, and biographers wreathe his name with superlatives. He has been styled "the greatest pulpit orator and commentator of the Greek Church,"[2] "one who seems to fill up the entire field of vision during the period in which he flourished, and to cast all other characters into the dark background of shade."[3] Stephens, most thorough of his biographers, asserts Chrysostom's "superiority to almost all the other Christian preachers with whom he might be, or has been compared."[4]

Universality is possibly his most remarkable quality. Most modern of ancient churchmen, he not only molded the minds and acts of men in his own generation, but the record of his ringing words has influenced successive generations of speakers down to the present time. The best French pulpit orators, including great Bossuet, took him for their exemplar, even imitating his faults. He remains to this day a model for preachers in large towns.

Perceiving the vast influence which Chrysostom exerted in his own and in succeeding ages, the explorer of his life and works finds it interesting to speculate as to the probable reasons for this preëminence. The characteristics of the man and the elements of his oratory are evident to all who read: their excellencies and deficiencies spring like flowers and weeds from the fertile soil of the time and circumstances in which their owner lived. It is engaging to guess what factors engendered and nourished those traits and powers that make the man illustrious.

Each circumstance of his early career seemed calculated to contribute something to the preparation of the great preacher. He was born of one of the privileged families of Antioch. Although his father, an officer of distinction in the imperial army of Syria, died while Chrysostom was yet an infant, the mother, a cultured Greek, compensated for this loss by dedicating her life to the care of their gifted son. Refusing to marry again, she bent her energies to the proper management of his patrimony and the direction of his education. From her, he early learned the Greek tongue. As she was a Christian, he must also have begun at a tender age that astonishingly thorough acquaintance with the Bible which gave such authority to his later preaching. Yet, when the time arrived to choose a school to which to send this promising boy, the discerning mother selected that of Libanius the sophist, "first classical scholar and rhetorician of his age."[5] As an able and eloquent defender of Paganism, this teacher had achieved considerable reputation, not only in his native city of Antioch, but in the empire at large. Daily lectures at his school acquainted Chrysostom with the best classical Greek authors, both poets and philosophers. "Of their sentiments he in later life retained little admiration, and to the perusal of their writings he probably seldom or never recurred for profit or recreation, but his retentive memory enabled him to the last to point and adorn his arguments with quotations from Homer, Plato, and the Tragœdians."[6] Moreover, in this school of Libanius, he began the practice of that eloquence which was to distinguish him, first in the law court and later in the cathedral. To this training is traceable the richness of ornament that characterizes all of Chrysostom's preaching. Embellished and ear-compelling, the oratory of his day concerned itself more with manner than with matter. That Chrysostom was able to excel in the former but at all times make it subserve the latter is in itself a token of genius. So evident were his powers that the declining Libanius would have given his school to the gifted pupil had not the young man by then developed into one of the most formidable enemies of Paganism in the East.

---

[1] Philip Schaff, *A Select Library of the Nicene and Post-Nicene Fathers of the Christian Church* (First Series, New York, 1889), Vol. IX, 16.

[2] *Ibid.*, 22.

[3] R. Wheler Bush, *The Life and Times of Chrysostom* (London, 1885), 301.

[4] W. R. W. Stephens, *Saint Chrysostom, His Life and Times* (London, 1872), 444.

But this destiny was not immediately evident. Chrysostom's mother, perceiving that the profession of law was the avenue to civil distinction, wished her son to become an advocate. The amount of litigation in the Empire was enormous. One hundred and fifty lawyers were required for the court of the Praetorian Prefect of the East alone. The boy was accordingly introduced into the Forum and the courts of law and there began to practice. Some of his speeches

[5] Schaff, *Nicene and Post-Nicene Fathers*, IX, 6.

[6] Stephens, *Saint Chrysostom, His Life and Times*, 13.

at the bar elicited general admiration and praise. There seemed every prospect of achieving eminence. No doubt these legal presentations helped to develop that strength of argument and lucidity of reasoning which told so impressively in the sermons that were to follow.

Law-suits, however, did not occupy all of his time. In his own words he tells us that, although he was a never-failing attendant at the courts, he was passionately fond of the theatre. It was during this period, perhaps, that he became most intimately acquainted with the sensuous amusements of Antioch—many of which he was later to condemn with the acerbity of an ascetic. That he was keenly interested in athletic games is evidenced by the presence in his works of an extraordinary number of metaphors pertaining to boxing, wrestling, and other forms of physical competition.[7] The following citation suggests that they must have appealed very directly and vigorously to the tastes of his sports-loving congregation.

> Do you not see the wrestling-masters in the practising grounds, who, after countless contests having obtained exemption from wrestling on account of their age, sit outside the lines by the side of the dust and shout to those who are wrestling inside, telling one to grasp a hand, or drag a leg, or seize upon the back, and by many other directions of that kind, saying, "if you do so and so you will easily throw your antagonist," they are of the greatest service to their pupils? Even so do thou look to the training master, the blessed Paul, who after countless victories is now sitting outside the boundary, I mean this present life, and cries aloud to us who are wrestling, shouting out by means of his Epistles, when he sees us overcome by wrath and resentment of injuries, and choked by passion: "if thy enemy hunger feed him, if he thirst give him drink . . . "[8]

Chrysostom had not long pursued his secular career before he became discouraged and disgusted with the unethical legal practices sanctioned by a corrupt society. His quiet study of the Scriptures and the noble example of his mother had ill prepared him to wink at these depravities. Moreover, his acquaintance with Bishop Meletius and the influence of Basil, an intimate friend of his own age who was devoted to ascetic life, disposed him to religion. He entered the class of catechumens, and, after the usual three years of instruction and probation, was baptised. He wished to seclude himself in a monastery, but, for the moment, yielded to the prayers of his mother to spare her this second bereavement.[9] Instead, he made his home a monastery. Withdrawing from the world, he practiced a rigid asceticism and, with two friends, studied the Scriptures under the supervision of Diodorus, an ecclesiastic of the utmost acumen, president of a nearby monastery and founder of the Antiochian school of theology. From this philosopher, Chrysostom learned that eminently commonsense method of exegesis which proved itself so brilliantly in the *Homilies*. Diodorus was the first to oppose directly the false allegorical methods of Origen,[10] which attempted to read into the Scriptures an elaborate system of symbolism whereby every event of the Old Testament was twisted into a prophecy of the events of the New. Profiting by the hermeneutical saneness of his teacher, Chrysostom throughout his life tended to avoid dogmatic principles of interpretation by adhering to the literal and historical sense of the passages upon which he expatiated.[11] He was singularly free from the allegorizing tendency that prevailed in the early Christian centuries.

---

[7] John Alexander Sawhill, *The Use of Athletic Metaphors in the Biblical Homilies of St. John Chrysostom* (The Princeton University Press, 1928).

[8] *Homily to Those Who Had Not Attended the Assembly*, 5, translation by W. R. W. Stephens.

After the death of his mother, Chrysostom deserted the city for the seclusion of a monastery on the mountains south of Antioch. Here for six years he continued his contemplation of the Bible. As a result of this exhaustive study, he attained a facility in Scriptural quotation which has perhaps never been equaled. The ease and accuracy with which he was able, even in impromptu speaking, to summon the holy words to his uses was a source of admiration to his friends and of consternation to his enemies. Bush writes:

> . . . In all his homilies we cannot fail both to notice and to be astonished at the remarkable knowledge of the Scriptures which is manifested throughout them,—a knowledge which not only extends to their general bearing and scope, but which equally reaches to the minutest points, and what may appear at first sight merely trivial details,—a knowledge not confined to the New Testament, but extending with no less accuracy to the different writings of the Old Testament. He never seems at a loss for quotations, but from the treasure-house of his scriptural information is able to draw forth the argument or illustration which is best suited to the question under consideration and to apply it with consummate dexterity on each occasion.[12]

---

[9] For Chrysostom's record of his mother's moving plea, see *De Sacerdotio*, I, 5.

[10] M. B. Riddle, *St. Chrysostom as an Exegete*, Vol. X, xix, *Nicene and Post-Nicene Fathers* (1888).

[11] Eduard Wilhelm Eugen Reuss, *History of the New Testament*, Vol. II, p. 544 (American edition).

[12] Bush, *The Life and Times of Chrysostom*, 114.

During the last two years of his monastic seclusion, Chrysostom became an Anchorite and withdrew to a cave, where he subsisted so wretchedly that at last his constitution revolted. Severe illness forced him to return to the city. At no other time was he to live so close to nature as during these two years. The major portion of his career was passed in strictly urban surroundings. Possibly it was during these days of enforced rusticity that he perceived and pondered upon the significance of the stars and the sun, the insects, birds, and wild animals. Profuse references to these occur in his sermons, sometimes revealing a naturalist's powers of observation. In one of the homilies on the statues he asserts that the oppressed women of Antioch frequent in an agony of apprehension the scenes of torture involving their families, "just as the mother of young birds, when the nestlings have been carried away, coming and finding her nest empty, is unable to rescue her captive brood; but by hovering around the hands of the fowler, in this way displays her grief."[13] His reference to the bee and the spider is well known.

> Seest thou not the bee is more honoured than other animals; not because she labours, but because she labours for others? For the spider also labours, and toils, and spreads out his fine texture over walls, surpassing the utmost skill of woman; but the creature is without estimation, since his work is in no way profitable to us; such are they that labour and toil, but for themselves![14]

One of the last acts of the Bishop Meletius was to ordane Chrysostom a deacon. A chief duty of this office consisted of searching out the needy and relieving them by the distribution of alms. The scope of this function can be imagined when one considers that Antioch was then a city of some two hundred thousand people, of whom one hundred thousand professed Christianity. Of these about three thousand stood in need of charity. Thus to dispense the bounty of the Church must have been peculiarly congenial to Chrysostom. In his future discourses, he was to dilate persistently upon the Christian duty of almsgiving.

The diaconate of five years' duration was the last great step in Chrysostom's preparation for preaching. As a result of his constant contacts with persons of every walk of life, he enlarged his knowledge of human nature and stored up impressions of the character and manners of the people of a great metropolis. So acute were his observations and so constantly and specifically did he utilize them in his later speeches, that they give us a rather definite idea of the everyday city life of his era. The experience made him "the model of a preacher for a great capital."[15]

---

[13] *Concerning the Statues*, XIII, 4, Oxford translation.

[14] *Ibid.*, XII, 5.

We have thus followed Chrysostom through those forty years of preparation which preceded his ordination to the priesthood and the delivery of his first sermon. It is a remarkably rounded and varied program for the discipline of genius. Nor must the fact be overlooked that he had already written no fewer than eight treatises, some of which were lengthy and involved. By this exercise, his powers of expression had attained a refinement, exactitude, and polish which comes only of painstaking composition.

In 386, the Bishop Flavian ordained Chrysostom presbyter, and the famous mouth of gold began to speak. It continued its utterances almost daily for twenty years, until silenced by death from the hardships of travel through the inhospitable wilderness at the border of the Empire. The eloquence of these years—homilies and commentaries; orations occasional, festal, and panegyrical—have come down to us with surprising completeness, preserved by fast writers as they fell from the lips of the preacher. In this speculation as to the reasons for the preëminence of their author, it would be fitting to subject these numerous works to thorough scrutiny in an effort to distinguish those qualities that gave the preacher his peculiar hold over his hearers. To this analysis, however, there are two deterring considerations: the extensive scope of the undertaking and the fact that it has already been done by a not inconsiderable number of able scholars.[16] It seems desirable, nevertheless, to touch upon two or three of the more outstanding considerations.

The universality of Chrysostom's preaching has already been mentioned as one of its most remarkable qualities. It appeals with directness and force to men of all periods and lands, and in his own day it appealed to people of every stratum of society. The temporary theological tranquility of the time was a promoting factor. In the cities of Antioch and Constantinople, "the church was neither agitated by persecution from without, nor by any particular doctrinal controversy within, sufficient to attract his main attention, and connect his name with its history."[17] Accordingly, Chrysostom had no reason for expending his eloquence in dogmatic and polemic fulminations which become sterile with the passing of the problems of which they treat. Instead, he fastened with discerning genius upon those foibles and perplexities of mankind which have been of interest to the human race since the days of Adam.

---

[15] Henry Hart Milman, *The History of Christianity* (New York, Standard Edition), Bk. III, 122.

[16] Such as Neander, Pettersson, Datt, Villemain, Albert, Martin, Förster, Maggilory, Stephens, and Bush.

[17] J. Keble, *Nicene and Post-Nicene Fathers*, XII, iii (1889).

His discourses were eminently practical. It was his intense desire that, as a result of his preaching, his hearers might become better men and women, better citizens, better fathers and mothers, better husbands and wives, better sons and daughters, better brothers and sisters. This objective, pursued with unremitting purpose, gave definiteness and directness to all his words and saved him from the abstract theorizing which rendered dull and ineffectual the utterances of many of his contemporaries.

Accompanying this clear-cut purpose was the commiserative regard for people to which reference has already been made. It has been written that Chrysostom understood mankind better in the mass than in the individual. However that may be, his sermons are rich with fellow feeling. Newman says:

> I consider Chrysostom's charm to lie in his intimate sympathy and compassionateness for the whole world, not only in its strength but in its weakness; . . .

And Broddus, commenting on the same trait, exclaims:

> And how fully he sympathizes with his hearers! He thoroughly knows them, ardently loves them, has a like temperament, shares not a little in the faults of his age and race, as must always be the case with a truly inspiring orator or poet. Even when severely rebuking, when blazing with indignation, he never seems alien, never stands aloof, but throws himself among them, in a very transport of desire to check, and rescue, and save. Is there, indeed, any preacher, ancient or modern, who in these respects equals John Chrysostom?[19]

His unquenchable hopefulness of human nature is another reason for his surpassing influence. No affliction was too great to surmount, no sin too black for forgiveness. "He never doubts the capacity of man to rise, or the willingness of God to raise him."[20] The sentiment expressed in an early letter seems to have been maintained throughout life.

> For the reason why the devil plunges us into thoughts of despair is that he may cut off the hope which is towards God, the safe anchor, the foundation of

---

[18] John Henry Newman, *Historical Sketches* (London, 1885), Vol. II, 285.

[19] John A. Broddus, *St. Chrysostom as a Homilist*, Vol. XIII, v-vi, *Nicene and Post-Nicene Fathers* (1889).

[20] Stephens, *Saint Chrysostom, His Life and Times*, 35.

> our life, the guide of the way which leads to heaven, the salvation of perishing souls. "For by hope," it is said, "we are saved." For this assuredly it is which, like some strong cord suspended from heaven, supports our souls, gradually drawing towards that world on high those who cling firmly to it, and lifting them above the tempest of the evils of this life.[21]

Another trait which cannot but have given great force to his exhortations was his facility in making use of events and objects in the immediate experience of the persons he addressed. The twenty-one homilies on the statues bear witness to this fact, as does also the highly dramatic exposure of the cowering Eutropius as a living defense of the church's right of extending sanctuary. Moreover, he was "an unrivalled master in that rapid and forcible application of incidental occurrences, which gives life and reality to oratory."[22] He frequently deplored the applause that greeted his speeches, a habit brought into the church from the theatre. In one sermon, he remarks:

> Believe me, I speak not other than I feel—when as I discourse I hear myself applauded, at the moment indeed I feel it as a man (for why should I not own the truth?): I am delighted and give way to pleasurable feeling; but when I get home, and bethink me that those who applauded received no benefit from my discourse, but that whatever benefit they ought to have got, they lost it while applauding and praising, I am in pain, and groan, and weep, and feel as if I had spoken all in vain.[23]

A most beautiful specimen of this impromptu utilization of incidental happenings occurs in one of his evening sermons when he directs the attention of his hearers, whose interest has been distracted by the lighting of the lamps in the cathedral, to a more splendid and holy light.

> I am expounding the Scriptures, and ye all turn your eyes from me to the lamps, and him that is lighting the lamps. What negligence is this, so to forsake me, and set your minds on him! For I am lighting a fire from the Holy Scripture; and in my tongue is a burning lamp of doctrine. This is a greater and better lamp than that, for we do not set up a light like that moistened with oil, but we inflame souls, that are watered with piety, with a desire of hearing.[24]

But "'Golden Mouth' avails little unless it belongs to a golden man."[25] Herein lies Chrysostom's matchless claim to power. He lived what he preached. From the pulpit he demanded that the rich be generous to the poor, that the powerful be compassionate to the weak, that all men refrain from idleness, self-indulgence, and display. And when he was raised to the episcopal throne of one of the wealthiest sees in Christendom, he stripped his palace of its costly ornaments, gave his princely income to the support of hospitals, and pursued unwaveringly his life of service to others and rigorous denial of self. At a voluptuous and decadent aristocracy, he thundered bitter denunciation, not sparing even the Augusta herself. Small wonder that he was deposed and banished. Small wonder too that there followed such disturbances among his loyal followers that he might have been recalled even without the timely intervention of the earthquake. Small wonder that, from the remote spot to which he was finally condemned, he exerted an increased sovereignty through the medium of his correspondence. Even death did not check his power, for it was not until his ashes, after resting for some thirty-one years at the martyr chapel of Basilicus, were restored amid much pomp to Constantinople that his followers, the Joannites, were induced to unite themselves again with the Church.

---

[21] *To the Fallen Theodore,* Translation by W. R. W. Stephens and T. P. Brandram, I, 2.

[22] Milman, *The History of Christianity,* 122.

[23] *Homilies on the Acts of the Apostles,* Oxford translation, XXX, 5.

[24] *Homilies on Genesis,* IV, quoted by Bush, *The Life and Times of Chrysostom,* 109.

[25] Riddle, *Nicene and Post-Nicene Fathers,* X.

Stephens supplies a striking comparative summary of his talents in this statement:

> Savonarola had all, and more than all, his fire and vehemence, but untempered by his sober, calm good sense, and wanting his rational method of interpretation. Chrysostom was eager and impetuous at times in speech as well as in action, but never fanatical. Jeremy Taylor combines, like Chrysostom, real earnestness of opinion with rhetorical forms of expression and florid imagery; but, on the whole, his style is far more artificial, and is overladen with a multifarious learning from which Chrysostom's was entirely free. Wesley is almost his match in simple, straightforward, practical exhortation, but does not rise into flights of eloquence like his. The great French preachers, again, resemble him in his more ornate and declamatory vein, but they lack that simpler, common-sense style of address which equally distinguishes him.[26]

---

[26] Stephens, *Saint Chrysostom, His Life and Times*, 444.

THE GREATEST AMERICAN ORATORY

HUGO E. HELLMAN
Marquette University

OUR first reaction to new collections of oratory that seem eternally coming off the presses is one of puzzlement. We wonder why this or that oration is listed, to the exclusion of others in our judgment more worthy.

I recently faced the task of preparing a list of my own. I had my favorites, and I knew that I was guilty of choosing a few on a purely personal basis. There were several by Clay, Calhoun, and Stephens, included because I was born in the South; several others included because I am a Democrat; and several recent ones included because they harmonize with my political or economic philosophy.

As a matter of conscience, and at the same time to compare my judgment with that of others, I set about preparing a list on an impersonal, mathematical basis.

As a basis for operation, I took the sixty-five collections of oratory listed in the *Speech Index*[1] recently prepared by Roberta Briggs Sutton. I studied the tables of contents of each of these collections and noted each American oration that had been chosen by the editors for printing. Finally I added up the totals and the result is the list that follows. In the first column is the most generally used title to the speech, in the second the name of the speaker, and in the third the number of collections in which it appears.

The Gettysburg Address	Abraham Lincoln	18
The New South	Henry Grady	13
Second Inaugural	Abraham Lincoln	13
The Reply to Hayne	Daniel Webster	12
The Liverpool Speech	Henry Ward Beecher	10
Life and Character of Garfield	James G. Blaine	9
At His Brother's Grave	Robert Ingersoll	9
Cross of Gold	William Jennings Bryan	9
First Inaugural	Thomas Jefferson	8
Nominating Blaine	Robert Ingersoll	8
A House Divided	Abraham Lincoln	8
First Inaugural	Abraham Lincoln	8
Bunker Hill Monument	Daniel Webster	8
The Race Problem	Henry Grady	7
The Progress of the American Negro	Booker T. Washington	7

---

[1] H. W. Wilson Co., New York, 1935.

Farewell Address	George Washington	7
On the Federal Constitution	Alexander Hamilton	6
Soldier Boy	John Davis Long	6
The Irrepressible Conflict	William H. Seward	6
Uses of Education for Business	Charles Eliot	5
Liberty of Man, Woman, and Child	Robert G. Ingersoll	5
Vision of War	Robert G. Ingersoll	5
At the Pan-American Exposition	William McKinley	5
General Amnesty	Carl Schurz	5
Puritan and Cavalier	Henry Watterson	5
Eulogy of Adams and Jefferson	Daniel Webster	5
War Message to Congress	Woodrow Wilson	5
March of the Flag	Albert Beveridge	4
On the Slavery Question	John C. Calhoun	4
Death of Daniel Webster	Rufus Choate	4
The Compromise of 1850	Henry Clay	4
The Kansas Nebraska Bill	Stephen A. Douglas	4
American Scholar	Ralph W. Emerson	4
Tribute to McKinley	John Hay	4
Makers of the Flag	Franklin K. Lane	4
Farewell to Springfield	Abraham Lincoln	4
Eulogy on Daniel O'Connell	Wendell Phillips	4
Murder of Lovejoy	Wendell Phillips	4
Scholar in a Republic	Wendell Phillips	4
Toussaint L'Ouverture	Wendell Phillips	4
The Militia Bill	John Randolph	4
Americanism	Theodore Roosevelt	4
The Man with the Muck Rake	Theodore Roosevelt	4
General Sherman	Carl Schurz	4
First Inaugural	George Washington	4
Abraham Lincoln	Henry Watterson	4
The White Murder Case	Daniel Webster	4
The Meaning of the Declaration of Independence	Woodrow Wilson	4
America's Mission	William J. Bryan	4
Raising the Flag Over Fort Sumter	Henry Ward Beecher	3
Philippine Question	Albert Beveridge	3
League of Nations	William E. Borah	3
Emancipation of South American Republics	Henry Clay	3
On the War of 1812	Henry Clay	3
To La Fayette	Henry Clay	3
Inaugural Address	Grover Cleveland	3
Henry Cabot Lodge and Lawrence Lowell	Calvin Coolidge	3
The Leadership of Educated Men	George W. Curtis	3
Puritan Principle; Liberty under Law	George W. Curtis	3
Liberty	Chauncey Depew	3
Opening Speech; Lincoln-Douglas Debates	Stephen Douglas	3
Speech of Welcome to Prince Henry	Charles Eliot	3
Memory of Burns	Ralph Waldo Emerson	3

History of Liberty	Edward Everett	3
John Sherman for President	James A. Garfield	3
Acceptance of the Cheney-Ives Gateway	Arthur T. Hadley	3
To the Brotherhood of Yale	Arthur T. Hadley	3
On the Federal Constitution (2nd Speech)	Alexander Hamilton	3
At the Grave of the Unknown Soldier	Warren G. Harding	3
Inaugural Address	Benjamin Harrison	3
Subjugation of the Philippines Iniquitous	George F. Hoar	3
Speech at the Washington Conference	Charles Evans Hughes	3
Shakespeare	Robert Ingersoll	3
Cooper Institute Address	Abraham Lincoln	3
Independence Hall Speech	Abraham Lincoln	3
Woman	Horace Porter	3
Rocking Chairs and Respect for Law	Elihu Root	3
On the Confederate Constitution	Alexander Stephens	3
Behold the American	Thomas D. Talmadge	3
The Typical Dutchman	Henry Van Dyke	3
First Inaugural	Woodrow Wilson	3
Training the Intellect	Woodrow Wilson	3

These are all the speeches published in three or more collections. The list might be continued to include all those published twice, or even once, but continued to that length it is too long for publication here and too unwieldy for general use. Furthermore, it is obvious that the reliability of the basis of choice used progressively diminishes, and when we reach those orations chosen by two and finally by one collector we may justly decline to accept it.

I found the list both enlightening and useful. It was enlightening because I found, near the top of the list, speeches to which I had attached relatively little importance—speeches with which I was not nearly so familiar as one might be expected to be. It may be enlightening, further, in that it furnishes some basis for determining our greatest American oratory. It is no final judgment in the matter, but it is a starting point toward that accomplishment. Finally, if this list is any indication of the greatness of speeches, it bears out an observation that has been made before concerning the importance of the issues of the Civil War in their production. Very nearly one-third of these speeches deal with it, about two-thirds of those of top rank discuss its issues, and the greatest of them all was delivered on a battlefield and in a cemetery made by that struggle.

The uses to which the list may be put will suggest themselves immediately to the teacher of speech. I found it a means of checking up on my own reading, as well as that of my students. It is a good basis for preparing a minimum essentials list for reading.

That the list has its shortcomings, there can be no doubt, but that it represents a sort of composite choice of the some sixty-five editors of these collections cannot be denied. It must be admitted that their choices are not always determined by the excellence of the piece. Sometimes the exigencies of space can account for the frequent printing of the shorter speehes. Nevertheless, many of these collections are five-, ten-, and fifteen-volume affairs, with ample space for speeches of greater length.

The date of publication of a collection may be a factor in determining what speaker and which speeches will be included by its editor. Historical perspective may be lacking and the current importance of a particular orator or oration may account for preference over others of greater genuine excellence on a dead issue. To what extent this is true in the tabulation here compiled can be concluded from the following facts; with one exception (Joseph Barber's *Ready-Made Speeches*, published in 1871), all of these collections were made after 1890, only three of them were made before the turn of the century, three-fourths of them were made since 1910, and about two-thirds since 1920.

But even if the rating were not acceptable, the list has value for teachers in that it indicates the speeches that occur most frequently, and for that reason, if for no other, should be familiar.

PERSONALITY AND THE FORUM LEADER

JOHN BROWN MASON

Seattle Public Forums, Cascade School, Seattle, Wash.

SOME twenty public forums operating in as many cities and counties in all parts of the country—from Seattle to New Hampshire, and Minneapolis to Georgia—constitute a new type of forum and forum leadership which is arousing a rapidly growing interest. Sponsored by the United States Office of Education under the untiring leadership of Dr. John W. Studebaker, they are federally supported and locally controlled and directed.[1] They provide centers of experiment, observation, and demonstration under the most varied regional and local conditions, and already constitute one of the most important projects in civic adult education in our country. Teachers of speech are showing an increasing interest in this new development because it provides added opportunities and responsibilities for their profession. As Elvena Miller, Director of the Seattle Public Forums and past President of the Washington Speech Association, points out: "There are many superior teachers; there are many splendid lecturers; but needless to say, superior forum leaders are hard to find."[2]

---

[1] See *A Step Forward for Adult Education* with a foreword by John W. Studebaker, U. S. Commissioner of Education; Bulletin, 1936, No. 16, U. S. Government Printing Office. It contains the story of the first ten forum demonstration centers of this type.

Forums as such, of course, are nothing new. For decades it has been an American custom to have eminent speakers give forum audiences the benefit of their special knowledge and experience. They often were men with a national or international reputation, and the tendency was to herald them as authoritative in their respective fields, while big audiences congregated to hear them as such. The common temptation for both speakers and listeners was to consider the evening's speech as the last word on the subject. If questions were allowed, it was for the purpose of clearing up some difficult point of the lecturer's subject, but not to question his premises or conclusions. This kind of forum filled a most useful purpose in its time by focusing public attention upon the urgent but largely dormant demand for adult education. At the same time, it also provided an opportunity for the rise of an unwelcome type of speaker-to-forum-audiences, from whose persuasive lips came ready-made enlightenment for large numbers. Often enough they were men with scholarly reputation who loved crowds even though they did not enjoy people. They liked and even craved applause. They would use tricks of oratory and cleverness of tongue to get it, and their presentation of a topic was an obstacle to independent thinking. Their superior knowledge was degraded into a means of awing people, rather than helping them get nearer the truth. They misused a forum audience to shine in public approval, cleverly achieved and managed. During the discussion period they were likely to discourage all disagreement with themselves, even to the extent of making simple-minded but earnest questioners appear like fools.

There are many survivals of this type in existence, but a new kind is rapidly emerging and filling a popular educational need which is becoming more and more apparent. This new forum leader needs a certain type of personality, part of which, perhaps, he has inherited, but a large part of which is the result of growth, through the combined process of training and experience. It is here where marvelous opportunities are waiting for the speech-teaching profession.

---

[2] See her "Democracy by Discussion," *Journal Western Association of Teachers of Speech* (1937).

It is neither possible nor desirable to put the new forum leader's personality into an educational straight jacket. This personality is essentially individualistic in many respects and would tear many holes into such unnatural confines. At the same time, there are certain qualities of forum leadership without which no personality, no matter how outstanding, can be a successful forum leader of the new type.[3] These personal qualifications are so important in determining the success or failure of a forum that technical skill alone cannot make up for them. However, if they are combined with a mastery of the technique of public speaking and discussion leading, the result is a master forum leader.

The forum leader of today is no longer a proponent of a cause—no matter how worthy—and its skillful defender against doubting Thomases. The new job calls for a man or woman who can give a balanced presentation of the various aspects of a controversial subject in a language which the layman can understand, and then develop and guide a discussion that centers around the topic of the evening. As speakers, these leaders must know their subjects with scientific exactitude and they must reveal enough of their knowledge to provoke thought. They must be interesting for half an hour without being merely entertaining. They must be stimulating, but their manner of stimulation must be non-contentious. Their aim is the propagation of light, rather than of heat. They must get the audience-group to be active in participation, rather than busy in controversy.

Like a good teacher, the new forum leader is full of his subject and its importance. But he is not an "authority," whose word cannot be questioned and whose judgment is not subject to modification, for such a claim and attitude would stifle discussion and discourage cooperative thinking. He is essentially a student who is constantly in search of new facts, or new meanings of old facts, and who welcomes and encourages associates in this endeavor. His "expertness" consists in his ability to sift the grain from the chaff. For this task, he needs both a deep and wide knowledge of his subject and related fields and a continuous wide reading on its many and various implications. He will be helped in this task by a sense of modesty which makes him realize the vastness of the problems and his own relative unimportance.

---

[3] See John Brown Mason, "The New Forum Leader," *California Review of Adult Education*, April, 1937.

The primary interest of the forum leader is his belief in democracy and his ardent interest in its furtherance. Authoritarian views can, of course, be expressed freely in the discussion, but no one who holds such views can guide a free discussion and a process of coöperative thinking without contradicting himself. Like the scientist, the forum leader must remain open to conviction. Public forums have been called the "American way" and "democracy by discussion," and rightly so. Their purpose is a civic one—a better democracy, where citizens are enabled to form intelligent attitudes and judgments, on the basis of information accessible to all, and of reasoned counterclaims open to everyone. The work and interest of the forum leader is directed toward this aim; it is his full-time occupation.

The new forum leader serves the forum *idea* and is willing, even anxious, to adapt his own technique and to subordinate his own ego to it. His purpose is to encourage and develop coöperative thinking on the part of a group of citizens, rather than to hand out ready-made opinions and judgments, neatly wrapped up in shining phrases, to a non-thinking audience, or to arouse an emotional response which will soon be gone with the wind. He must remember, therefore, that while it is a requirement of the job that the leader's personality be outstanding in the group, it should not be the only one allowed to be visible or audible. The forum leader should not shine in the rôle of a principal or sole actor on a stage. He should not dominate the scene or the minds. Never should he use his ability and personality to force any set of ideas on the group, for that would reduce it from a forum to a crowd doing no thinking of its own.

A conflict between the forum leader and the audience is therefore neither necessary nor desirable as a means of stimulating a discussion. The leader's job is to act as a guide through a maze of facts and opinions around a given topic, in a field in which he has special and scholarly knowledge and in which the layman may easily get lost if left entirely to himself. Like a guide he takes people up a difficult road along the steep mountainside, so that from a peak they may have a fuller view. Whether this view is beautiful or ugly, he leaves for them to decide. On this trip he helps to clarify conceptions, straighten out obvious misunderstandings, and in general help toward a better understanding of problems. He is not an oracle, he does not argue, debate, prophesy, or try to win over to his point of view (which, of course, he is free to express upon occasion). Instead, he stresses non-contentious methods of stimulation by encouraging and developing inquiring and questioning attitudes of mind as an antidote to propaganda. At the same time, it is not enough for a forum leader to have learned during his period of training how to feel comfortable in front of an audience. He must also learn how to make his audience feel the same way, especially someone who wants to say or ask something but has never faced an audience in his entire life. The forum leader must help by showing that he has respect for his audience's mind and feelings, even if awkwardly expressed at times. If he succeeds in that effort, the leader will have found another very effective and non-explosive means of discussion stimulation.

The forum idea demands further that the leader have a respect and genuine liking for people. He must *enjoy working with* them, in a democratic way. Many people in his group may be without much book knowledge (although some so-called simple people are amazingly well read); however, they often have ideas worth cultivating. Many of them have experiences that are rich and varied; life has sharpened their powers of observation and judgment. They may be puzzled, but they are also groping for approaches to truth and solutions of problems. They tend to show an inquiring and questioning attitude of mind which must be encouraged. A "good speech" leaves these people cold unless there is given an opportunity of thrashing out its contents, its premises, and conclusions in a democratic way. If a speaker merely soars to the oratorical heights and cannot find his way down, he is a failure as a forum leader, no matter how impressive he sounds and looks in the thin upper air. If he does come down, he will find enrichment for himself and the opportunity for a fruitful exchange of ideas—a real forum.

A forum leader is in urgent need of a sense of humor, more even than most speakers. He must be able to laugh at himself and enjoy it. He can and even should dispense with the clever witticisms of the prima donna type who collected audience applause and consent with the help of an agile tongue, while the flow of his words, as Anne E. M. Jackson would put it,[4] perhaps impeded the flow of his ideas. Witticisms may be entertaining, but often they also hurt and antagonize. If a humorous remark serves to make the audience laugh with the leader *at* his "opponent," it is not serving a socially useful purpose. Humor should enable the "victim" to join in the laughter instead of feeling resentful. Many a tense situation can be eased in this way. Nor should either humor or witticism be used to save the face of the leader when he is in a "tight spot." If he does not know the answer to a question, he should admit it frankly instead of attempting to divert attention from it. If a member of the audience has discovered a flaw in the leader's reasoning, the leader should show appreciation for this sign of independent thinking of a forum participant, rather than resentment. His group will respect him if he is sportsmanlike.

---

[4] See her "An Apology for Lectures," *Journal of Adult Education* (October, 1931).

The successful forum leader embodies, therefore, the qualities of objective scholarship and ability to speak interestingly and simply, plus modesty, sincerity, poise, tact, liking for people, respect for the opinions of others, a sense of humor, of fairness, and of balance, and a belief in the importance of his work. The main handicap of the forum movement is the present shortage of suitable, first-class leaders.

The public forums are spreading rapidly and widely. The first three experimental centers, modeled after their famous Des Moines predecessor, but sponsored by the United States Office of Education, were put into operation in February 1936. During the fall seven more were added. Since February, 1937, nineteen have been in operation. Plans are now under consideration which call for public forums in every state of the Union, as a part of a developing three-year program of adult civic education. Public interest in such a project is growing fast. The need for good forum leaders is a challenge to all interested in the speech arts; a challenge to provide young scholars interested in this new field of education the training, the personality development, the necessary laboratory practice and general experience required by the high standards set up in plans for the establishment of these centers.

Here, again, is a new frontier for the expanding horizon of speech teachers. Here is the opportunity to become an integral part of this new movement to make democracy work.

AN EXPERIMENT IN THE TEACHING OF PARLIAMENTARY LAW

GEORGE STUYVESANT JACKSON
Washington and Lee University

WITHOUT investigation, I am assuming that others have to teach parliamentary procedure in the midst of a study of public speaking. If so, the experiment described here may be of use to them.

One fundamental principle in the teaching of parliamentary law is that it cannot be learned through textbooks and ordinary classroom procedure. A text must be studied, but the principles must be put into practice. Without actual use in a meeting, they mean nothing to the ordinary individual and will not stick in his mind. Another princile I consider fundamental is that it is not sufficient (as some textbooks would have us believe) to learn merely the ordinary procedure of uneventful meetings. Anybody, with no previous training whatever, can conduct himself with a reasonable degree of intelligence in a meeting of this sort. To make a motion, second it, and vote on it is child's play. If training in the rules of order is to be valuable, it must concentrate upon the less-known and more complicated subsidiary motions which are principally of use in those stormy sessions where success means much to the individual or group. It might be argued that such meetings are rare; yet they are the only meetings that count.

Another principle: if the rules of order are to be put into practice, the class must be resolved into a meeting, and if that meeting does not mean something vital to the members, it will have little success in teaching the rules.

In experimenting, I soon concluded that a successful class must resemble real life as much as possible. In the typical parliamentary sessions, when the rules are most important, there is generally a motion before the house which is—or seems to be—a matter of life and death to two or more fairly evenly divided groups. Each of these groups usually has a leader, and one group seldom knows exactly the game of the other one. It occurred to me, therefore, that if I could create such groups within the class and could invent something for them to strive for, we might progress.

As for the content of the meeting, I believed that even though all the class were not famililar with anything else, they knew something about colleges, and had a certain amount of interest in them. For this reason I resolved the class into a body supposed to be college trustees. I described the college to them and made it similar to our own institution. This imaginary set-up, as it turned out, worked satisfactorily.

I then divided the "trustees" into three groups exactly equal, but left enough independent members so that their vote might be swayed in argument and prevent a tie. Group 1 was made up of conservative trustees whose policy was to improve the college educationally. Group 2 were mostly alumni, whose policy was to advertise the institution by pretentious buildings, athletics, etc. Group 3 consisted of men who had no particular interest in the college, but were using their authority (secretly of coures) to get contracts, sell bonds, and make money in general.

I arranged it purposely so that no group knew exactly who was in any other group, and I appointed leaders to organize each group. Also, though each leader was told the real policy of his clique and how to vote on a particular motion, the other two groups were not made aware of this. Moreover, I was giving special grades for this work and promised higher ones for the members of the group getting most measures through the house. This was an important point because it imparted the necessary stimulus.

The business for the first meeting was carefully made out in advance. First was the election of a chairman and a secretary, each group putting up a candidate. It was an obvious advantage to any to have a favorable chairman. The first business after the election happened to be the appointment of a football coach; then the matter of raising tuition. Each group had a point of view on each of these, with covert reasons for it. Other business of the same sort was brought up as it was needed.

As I stated above, this was a course in which the rules of order could take only a small amount of time, but I found that by this method a good deal could be done. To begin with, I tried to explain the main principles of the subject in two classes, with assignments accompanying, and in the third hour of that week we had a meeting of the "trustees." After that I set aside a few more periods for further meetings of the "board" and used such extra class time as developed, for the same purpose. In this way, without too much interrupting our regular program, we learned a considerable amount —at least I did—about parliamentary law.

There are some obvious drawbacks in this plan. The meeting needs a good chairman, and if the students do not happen to elect a good one, the subsequent session may suffer. On the other hand, this experience gives a wonderful illustration of what a chairman should not be, and shows the importance of having a good one. Later a new man may arbitrarily be put in if the first one does not mend his ways. As a matter of fact, my first chairman found himself in such a muddle trying to handle his first meeting that he went home in a fog of embarrassment and came back a walking encyclopedia of parliamentary knowledge.

Somewhat worse than this is the problem of politics. The plan had hardly been put into operation before the three groups had learned their opponents' identities and were trading privileges behind closed doors. For instance, it was the purpose of Group 2 to engage as football coach a man who would develop a winning subsidized team, while Group 3 had a candidate who would send contracts for athletic goods to the right firms. These two made an under-cover deal whereby Group 2 had its candidate made football coach, while the man Group 3 favored was elected athletic director, a position in which he could obviously do more good. Group 1, of course, was left high and dry while these measures were railroaded through the house. Thus less was learned about parliamentary law than about the realities of life. I believe, however, that this difficulty could be remedied by a simple rule against it.

The whole experiment seemed definitely worth a trial. To begin with (leaving parliamentary law aside for a moment), it brought out the best extemporaneous speaking of the year. Individuals who normally were hesitant and self-conscious on their feet became forceful orators in the heat of a battle over the tuition at an imaginary school. So far as the rules of order were concerned, there was hardly a technicality or expedient described in Robert which was not used enough for everybody to understand it. The meetings also inculcated the methods and purposes behind parliamentary technicalities, because each man knew what he was trying to accomplish, and was always seeking a means to accomplish it. Rather than correct errors or act as an all-powerful censor, I simply became an independent member of the "board" and made my corrections through regular parliamentary channels (with a few exceptions when it was necessary to step out of character and correct an impossible situation). Naturally, I made comments when the classes were over.

It seems to me that much could be done to develop this scheme and make it more efficient, but so far as I have tested it in outline, the plan is sound and carries out the purpose for which it was instituted. I found it vastly superior to a mere lecture and one or two assignments.

THE AUDIENCE-REACTION BALLOT: AN EVALUATION

ERNEST H. HENRIKSON
State University of Montana

INTRODUCTION

THE effect of any speech on an audience is usually difficult to determine. The factors involved are so numerous and the bases of people's ideas, feelings, and beliefs are so varied that it is hard to say exactly what the result of the speech has been. Consider the last election. Many maintain that President Roosevelt is a more effective speaker than Mr. Landon; none can deny that Mr. Roosevelt won the election by a large majority. Yet it would take a reckless person to venture how much influence the speaking in general or any one speech in particular had on the final result. Even when the total set of circumstances surrounding the speaking situation is more limited, such as occurs when a Red Cross worker presents an appeal for relief funds for the victims of a flood, it is hard to say definitely how much effect the speech has had on the final reaction.

This elusiveness as to the effectiveness of a speech has rightly become a matter of concern to the teacher of public speaking. If he is worth his salt, he will help speakers toward a greater ability in securing audience response; he is much more concerned about this than about making his students effective demonstrators of histrionic exhibitionism, or smooth-voiced weavers of astonishing word patterns. Since audience reaction is so important, it is natural and logical that attempts have been made to measure the audience response to a given speech. Several devices have been proposed. This article is specifically concerned with the shift-of-audience-opinion ballot proposed by Woodward[1] and used extensively by him and by Millson. The purpose of this consideration is three-fold: (1) to analyze the shift-of-audience-opinion ballot devised by Woodward; (2) to evaluate the statistical implications drawn by Millson from results obtained by using this ballot; and (3) to evaluate the ballot as a classroom device. The ballot and the use made of it are merely cases in point, indications of trends which may be analyzed with profit to the teacher of speech.

---

[1] H. S. Woodward, "Measurement and Analysis of Audience Opinion," Q. J. S., Vol. XIV, No. 2 (Feb. 1928), 94–111.

THE CHANGE-OF-OPINION BALLOT

In 1928, Woodward presented the change-of-audience-opinion ballot he had devised. He included an extensive discussion of the ballot and its use, of which only matter pertinent to the present consideration will be reviewed. When the ballot is used, the members of the audience vote before the discussion as believing in the affirmative or negative of the proposition under consideration, or as being undecided about it. After the discussion, each member of the audience votes again—as believing more strongly in the affirmative, as believing in the affirmative, as being undecided, as believing in the negative, or as believing more strongly in the negative.

Does this ballot present a desirable means for testing the reactions of an audience, or does it contain inherent weaknesses which cast a doubt on the results obtained through using it? First, is the ballot exhaustive enough in its categories? If a different form of ballot shows that in any considerable number of instances the reactions of a significant number of persons in an audience is either concealed in an indeterminable way or even, possibly, turned into channels where they do not belong, then the ballot is open to criticism on that score.

Of course, *no ballot* can hope to record fine changes in audience opinion in the way that a fine scientific instrument can, for example, record minute changes in atmospheric pressure. But the least one may expect of a ballot is that if a speaker receives "credit" on the ballot for changing opinions in one direction, he should receive "credit" for changing the opinion in the opposite direction as well. In a simple form this would be illustrated by a ballot on which but three votes are possible both before and after the speech. The possible votes would be affirmative, undecided, or negative. The wording may be modified somewhat, but the important thing is to draw a distinction among those who are for a given proposition, those against it, or those undecided about it. Then the votes before and after the speech or speeches can be compared, some system of "credit" can, if it is desired, be applied, and the result is evident. Woodward,[2] however, modifies this procedure by introducing two new possibilities on the after-speech ballot. The auditor can vote not only one of the three choices listed in the simple form mentioned above, but also as believing more strongly in the affirmative or in the negative than he did before the discussion.

---

[2] *Op cit.*, 94–95.

These additions seem desirable. None can deny that there are people who have their original beliefs intensified by hearing a discussion, even as there are people who have their beliefs changed to an opposite opinion. But is not the converse true also? That is, if a listener may have his beliefs strengthened on one side of a subject, may he not also have his views weakened on that side of the subject, even though they are not weakened to the point that he is either undecided in his viewpoint or that he believes in the viewpoint opposite that which he originally held? This seemed sound theoretically, and so the Woodward ballot was discarded for the work done at the University of Montana, and a form was substituted which made allowance for such a change. The form of the ballot was as follows:

I believe
I do not believe
I am indifferent
I am uncertain

(The proposition was stated here and was different for each speech.)

mildly
moderately
intensely

The students were instructed carefully what to do. They were told that if they checked either "I believe" or "I do not believe," they were also to check one of the "mildly-moderately-intensely" group. They were asked to check "uncertain" if they were undecided in their views; they were told to check "indifferent" if they were unconcerned about the subject either because the subject seemed unimportant to them or because they knew so little about the subject that they didn't have enough facts on which to base a judgment concerning it, or to be even uncertain about it. Time was allowed for questions, so that each student knew for sure what he was to do and what each judgment meant. Each student voted immediately before the speech and again immediately after it.

This ballot does not make provision for all degrees of opinion change. A person might believe mildly in the proposition before the speech, less mildly after the speech, and so on *ad nauseum*. But does the ballot uncover significant indications of types of changes of opinion which are not shown when Woodward's ballot is used? All of the ballots were examined and an exact tabulation was made of those who changed from not believing in the proposition to not believing in it but to a less degree than formerly, or who changed from believing in the proposition to believing in it to a lesser degree. Of the 3,239 paired judgments examined, 202, or six percent plus, fell into one of these groups. Six percent is significant, but that is not all. If there were any consistency in this figure for different speeches, it might be considered as a relatively set factor to be considered when the calculation of audience opinion change is made. Such is not the case, as the figures below indicate.

Speeches	Percent	
62 of 153	40	No record of mere weakening of opinion
18 of 153	12—	10-15% showed weakening of opinion
11 of 153	7	15-20% showed weakening of opinion
11 of 153	7	Over 20% showed weakening of opinion

That makes a total of 40 speeches of the 153, or 26 percent, during which ten percent or more of the listeners had their opinions weakened without having them changed to the opposite belief or to uncertain. For one speech this percentage was 28.6. Unfortunately, there is no way of knowing, as far as the form of the ballot used by Woodward and Millson is concerned, whether one is dealing with an audience in which the ballot gives a relatively true though rough picture of the audience reaction, or whether it is one in which as high as 28 percent of the reactions are concealed. And one may conclude that Woodward's ballot may and frequently does cover up this significant type of audience response.

There is another objection to Woodward's ballot, one which has not as yet been demonstrated through comparison with another form of ballot, but which seems significant nevertheless. Woodward's ballot, it should be recalled, asks the auditor to make more than a simple judgment of the status of his opinion. It frequently requires that he makes a comparison. Suppose, for example, that he believes in the affirmative of the proposition. He votes affirmatively. Then he listens to the discussion. Suppose he then votes that he believes more strongly in the affirmative than he did previously. This must, to be a valid vote, involve at least three judgments. The first must be as to his status after the discussion. The second must involve a recall of his opinion before the discussion. The third requires a comparison between these two judgments to determine whether the last represents a stronger belief in the affirmative than the first. If any one of these phases of the final judgment is omitted, the auditor cannot give a fair second vote on Woodward's ballot.

This procedure raises several questions, of which two may be considered. What will be the effect on his final judgment of the fact that the auditor has recalled his first opinion? There is no way of knowing how much influence this extra-speech factor has. Further, does this procedure approximate that which the members of an audience follow in a "vital life situation"?[3] In how many instances does the speaker ask or want his listeners to compare their opinions after the speech with that which they held before it? Does he not more frequently wish to draw them away from the old view, not necessarily to forget it but at least to push it out of the focus of attention to the extent that the attitude he is advocating will be at the fore?

A third consideration must be taken into account when the ballot is used to measure the effect of classroom speeches, as it was by Millson. Usually the subjects under consideration for public discussion are those before the public at the time and about which the listener has some knowledge. The auditor's presence is usually evidence that he is interested in the subject. Is this true of the speech class? Ballot votes indicate that it is not. As noted above, the ballot used at Montana included the vote "Indifferent," indicating a lack of knowledge or a lack of interest. Of the 3,239 persons voting, 246, or 7.6 percent, voted indifferent before the speech. This becomes even more significant when the following is considered.

Speeches	Percent	Percent indifferent before speech
14 of 153	9.1	10-15
11 of 153	7.2	15-20
11 of 153	7.2	20-30
8 of 153	5.2	Over 30 (with 52%)

This means that 44, or 28.7 percent, of the 153 speeches recorded a vote indicating more than 10 percent of the group as indifferent before the discussion. Some examples may indicate how this might well be.

1. More emphasis should be placed on the study of American music in music appreciation courses—26% indifferent.
2. American opera should be in English—30% indifferent.
3. Consumer's coöperatives should be supported by Americans—38% indifferent, with none indifferent after the talk.
4. The Orange Street Bridge (a local project) is a necessity—52% indifferent.

It would seem, thus, that Woodward's ballot would be a more useful device for measuring audience reaction if it were modified. Some possible modifications have been suggested above.

---

[3] William Millson, "Measurement of Speech Values," Q. J. S., Vol. XXII, No. 4 (Dec., 1936), 544-553.

CRITICISM OF MILLSON'S USE OF THE CHANGE-OF-AUDIENCE-OPINION BALLOT

Millson has adopted the ballot proposed by Woodward and applied it to various types of speech problems.[4] All his results are subject to question because all of them are based on a use of Woodward's ballot, to which certain vital objections have been raised. This is even more true in view of the fact that Millson has gone far beyond the original idea set forth by Woodward. Millson has devised various formulae that are supposed to give statistical accuracy to the compilation of the results of the reaction of an audience to a speaker.[5] It is obvious that before accurate statistical compilations can be made from the results of a ballot, that ballot must itself have to measure that which it purposes to measure with considerable accuracy. The criticism included here will center around the use of the formulae and statistical compilations in the classroom situation, proposed by Millson in

---

[4] William Millson, "Problems in Measuring Audience Reaction," Q. J. S., Vol. XVIII, No. 4 (Nov., 1932), 621–637; "Audience Reaction to Symposium," Q. J. S., Vol. XXI, No. 1 (Feb., 1935), 45–53; "Measurement of Speech Values," Q. J. S., Vol. XXII, No. 4 (Dec., 1936), 544–553.

[5] Some of the results obtained are difficult to evaluate because of the obscurity of the mathematics on which they are based. In "The Measurement of Speech Values" the following table appears:

TABLE I

DISTRIBUTION OF OPINION FOR EACH MODE OF SPEAKING BEFORE AND AFTER DISCUSSION AND AFTER REBUTTAL

Mode	Voters	Audience		Before Discussion			After Discussion			After Rebuttal		
		No.	Type	Aff.	Neg.	Und.	Aff.	Neg.	Und.	Aff.	Neg.	Und.
Acad.	217	7	Pythian	76	34	107	72	105	40	83	103	31
Exhib.	177	4	Pythian	72	28	77	74	71	32	82	63	32
Conv.	380	9	General	131	93	156	136	155	89	150	150	80
Acad.	317	9	Pyt.-St.	104	54	159	91	174	52			
Exhib.	240	5	Pyt.-St.	92	59	109	97	102	41			
Total	937		General	327	186	424	324	431	182	315	316	143

Just what these totals mean is a question, since the real totals are:

1331 475 348 608 470 607 254 315 316 143

Again, in "Measurement of Speech Values," the following appears:

Speaker No.	1	2	3	4	5	6	7	8	9	10
Rank for RS.	9	5	6	4	8	7	2	3	10	1
Rank for RB.	8	6	4	1	3	7	2	1	5	6

To make comparisons valid, the second ranking should be

10 7.5 5 1.5 4 9 3 1.5 6 7.5

See R. E. Garrett, *Statistics in Psychology and Education* (Longmans, Green, and Co., 1926), 190–191.

his last article.[6] It is being considered specifically, since the work done at Montana for the last two years has been entirely with class speeches, and the results may therefore be compared.

In the foreword to this article, Millsón presents a very interesting distinction. This centers around Rs, a "statistical expression which measured the effect of their speech on beliefs in terms of shifting opinion of fellow students in an audience which exactly duplicated the life speech situation; and 'Rb' represented a measure of the total effect on the original bias of that audience." Audience bias is, among other things, the "change in status of opinion due to speaking" while opinion shift is "the flux of opinion during discussion."[7] This is not all that each is, but it represents one significant phase. Put in other words, the difference seems to be this: If an auditor believes in the affirmative or the negative before the discussion, he is assumed to have a bias toward the side in which he believes. This bias may be measured by the Rb formula. The auditors are again measured after the discussion and their bias is again determined. The speaker gets credit for a change of bias to the extent that he has moved people from the affirmative to the negative or vice versa.[8]

This system of calculation seems to give a rather exact mathematical picture of the effect of a speech. Does it? The objections to Woodward's ballot listed above indicate that the picture is not nearly so exact as it might seem to be. The formula may conceal as high as 26 percent of the audience response, because it takes no cognizance of the fact that opinion may be weakened as well as strengthened even when it does not change sides. Further, the formula does not portray what happens "in an audience, just as in a vital life situation," because in such a situation, the speaker is usually interested in the end-opinion of his group rather than in a comparative judgment of their opinions before and after his speech. Finally, the ballot makes no differentiation of the indifferent group, which may include as high as 52 percent of the speech class.

---

[6] William Millson, "Measurement of Speech Values," Q. J. S., Vol. XXII, No. 4 (Dec., 1936), 544, 553.

[7] *Ibid.*, 547.

[8] Unfortunately for the clarity of his discussion, Millson uses the term Rb to indicate two obviously different things. In a previous article [William Millson, "Problems in Measuring Audience Reaction," Q. J. S., Vol. XVIII, No. 4 (Nov., 1932), 621–637], he first introduced the use of R as the index of audience reaction *as a result of the speech.* In the article now under consideration, R is used to retain its original meaning, but it also means the audience reaction *to the subject recorded on the ballot.* This is evident when one considers that it is possible to work out the $Rb = \frac{Ab - Nb}{N}$ before a talk and that this might be worked out for any group whether a talk were being given or not. One might call this change the shift in bias. Opinion shift, however, is something different. It includes all changes which the ballot records. It includes the changes from one side to the other, changes from indecision to belief in either side, and strengthening of belief although there is no change of side or bias. All of these changes can then be compiled and filled into the formula Rs $(\text{shift}) = \frac{As - Ns}{N}$.

But even if none of these objections were valid, would the ballot and formulae which Millson uses have the values which he claims for them? Probably not. First of all, whether we like the fact or not, the speeches are being given in a class. This means a certain amount, varying greatly for different circumstances, of compulsion of attendance, compulsion of voting, and the like. For example, how many students are allowed to walk out from the class if they are not vitally interested in the speech, as they might very well do in a real-life situation? Woodward's figures[9] show that about 55 percent of the members of his audiences did not return "valid ballots." How many of these walked out because they weren't interested? Woodward says, "The voting percentage would be materially increased if the attendance figures showed only the number of persons present from beginning to end of the debate."[10] Certainly there is a strong suggestion in these facts that the class situation is not ever completely, and only at times even approximately, an "actual audience, just as in a vital life situation."

Even suppose the audience were exactly "an actual audience, just as in a vital life situation." What then? What would the score which a speaker receives indicate? Would it indicate that his speech was a good speech, judged on the basis of generally accepted principles of good speaking? Obviously not, for the ballot makes no pretense at measuring anything except effectiveness. Even if the ballot gave an exact measure of all of the changes in audience opinion and bias, what then? "Effectiveness" is not a simple mathematical concept, to be judged by counting the noses of those for or against a proposition before and after a speech. Effectiveness is a broad concept which changes for every speaking situation and is dependent on the special speaking situation involved. To illustrate:

---

[9] *Op. cit.*, 97.

[10] *Ibid.*, *loc. cit.*

The attorneys for the prosecution and the defense are to give their final pleas to a jury. Let us assume all twelve of the jurors undecided. After the speech, ten are very much convinced that the person tried is guilty. Two, possibly only one, believe firmly that the man is not guilty. The prosecution Rb would be .66 and Rs similarly. But the jury is hung, and for this situation, the defense gave the "effective" speech. If it is objected that this case is exceptional, the answer may be made that the same principle may apply to every situation in which the opinion of a minority—one over one-fourth, one over one-third, and the like—can block the desired action. Even more deep-seated than this is the fact that for a great many "actual audience" situations, the effectiveness of the speech is not dependent on mathematical concepts at all. One person who was moved to an intense belief in a certain cause might be able to contribute more financial support to it than a hundred others who were caused to believe just as intensely. One intense believer in a cause, a Florence Nightingale, a St. Francis of Assisi, a Willaim L. Garrison, a Charles Mayo, might do more for that cause than a hundred others. If perchance a speaker were to gain one such convert in an "actual audience" situation, he might be very effective, although his Rs or Rb were not very high.

Millson states further that it is desirable to have the judgment as expressed by the formulae "instead of the subjective measurements of the classroom teacher, called grades" or at least to keep the "judgment of the teacher—in the background."[11] This assumption raises several questions. The first is whether the formulae have anything to do with bringing about such an effect, if it is brought about. At Montana, as stated below, some of the students were asked to evaluate the ballot. They stated, in various ways, what would probably be a rather inclusive list of values that any teacher might expect from using the ballot. Yet all of these values were designated before the students even knew the results of the balloting. One may wonder whether they would have received any new and significant benefits from knowing the scores on their speeches as calculated by Millson's formulae.

Another question is whether we who are teachers of speech want the speech class to become, in every sense, an "actual audience, just as in a vital life situation." Should the teacher of speech have his students trying merely to get the best possible score from the audience, or is he frequently interested in having his students learn to give better speeches? These two things are not the same; they may actually conflict. To illustrate with an actual case: Student X is a debater. He is bright, works hard, and prepares speeches which are quite logical and effective. But he has difficulty in giving a speech which is more "emotional" in appeal; he doesn't seem to get as good an audience response with this type of speech. Now suppose this student knows he is to be scored by a use of the ballot, that his score is to be compared with that for other speeches he has made, and, what might be worst of all, that his score is to be displayed publicly and compared with that of other students. Which type of speech will he give? Can we say for sure that giving the other type of speech, doing that which might show less in the way of immediate reaction, might not well be more valuable for this student? What if a swimmer were quite efficient at using the breast stroke? Might there not be a place for his starting to learn the Australian crawl, even though he were less efficient in executing it for a time? Further, it may well be asked whether the "why" of the speech response—and this must be based to a considerable extent on the "subjective judgment of the observer" (teacher)—is not more important to the student than the actual result. No two speaking situations are exactly alike. What the student needs to obtain from his course, therefore, is an insight into basic principles of speaking so that he may make the special applications and adaptations of these principles required for the speeches he gives after he is out of school.

---

[11] William Millson, "Measurement of Speech Values," Q. J. S., Vol. XXII, No. 4 (Dec., 1936), 545, 551.

And what of the student who receives a low "score" on his speech? What, from an educational and psychological viewpoint, has the comparsion of his rank with that of others, and the public posting of the results, done for him, even assuming he deserved the low score?

In the use of his formulae, Millson[12] makes several assumptions, many of which are open to question. The first of these concerns the relative importance of shifting audience opinion and of shifting audience bias. That a real difference is intended is indicated by the statement that "it was not only important to shift opinion by strengthening it, but it was even more important to re-align opinion in more permanent forms of ultimate bias"[13] It is apparent that the ballot *in no*

---

[12] *Ibid.*, 544–553.

[13] *Ibid.*, 545.

way indicates whether the speech effects permanent re-alignment of opinion; this is an unproved assumption. More fundamental than this is the query as to what basis may be used for saying that the change of bias, permanent or otherwise, is more important than the change of opinion. This must be judged on the basis of the particular situation involved. Most of the time those who oppose a certain type of action have achieved their purpose very well if they cause the persons concerned to remain uncertain. Furthermore, it is quite possible that a change to "uncertain" or "undecided" as the result of a single speech may indicate the beginning of a more healthy and permanent attitude on a subject than a complete swing from one view to the other under the impact of a single speech, probably an average speech at best.

All of this becomes the more complicated because it is assumed that "strengthening opinion apparently obeys different psychological laws than change of opinion." Although this wording is confusing, since a strengthening of opinion is obviously a change of opinion and is so recorded in the Rs formula, evidently what is meant is that the changing of opinion obeys different laws from the changing of bias. This becomes even more complicated when it is recalled that Woodward's ballot takes no account of the weakening of opinion, which would be a change in the direction of changing bias and yet would have to be recorded as an opinion change. Millson presents no discussion of any of the laws of persuasion. Hence it may be deduced that his conclusion grows out of the results obtained from the ballots. Although "on first thought it might seem that the accurate measurement of the change of Bias and of Opinion Shift would measure the same values—an analysis of thousands of ballots indicates that the two values are separate and distinct."[14] Are they? The scores may be different. Does that justify the assumption that the values are "separate and distinct," which seems to be the basis for the further assumption that the two types of change "obey different psychological laws?"

Reasoning by analogy is often dangerous, but a comparison may help. Imagine a forest with trees of all heights. A super-human creature wields an immense scythe, swinging it at a level exactly thirty feet from the ground. He counts the number of tree-tops cut off. Then he wields his scythe again, this time at a level exactly ten feet above the ground. Then he again counts the trees cut off; he may even compare the number with the number cut off the first time. The number will be different, for the trees thirty feet tall or over will be cut off again and the trees from ten to thirty feet tall will also be cut off. Would one be justified in saying that the two cuttings were done according to different physical laws? The analogy is not far-fetched. Every change of bias is also a change of opinion, and actually represents only an "extreme" type of opinion change. As one considers more "moderate" changes—cuts lower down, if you will—the number and relationship of the changes differ. Yet one may ask again if this distinction necessarily means a different operation of psychological laws, of which there are few established, especially in the field of persuasion, or that the one process is more important than the other.

---

[14] *Ibid.*, 547.

The whole problem becomes still more complicated since there is no apparent certainty as to what is to be done with the "undecided" group. Shall a shift from "undecided" to a bias be called a shift of bias? Apparently not, from one viewpoint, for "the movement of originally undecided opinions may cause considerable shift of opinion, *which is* confined to that group alone" (italics mine).[15] But from another viewpoint it should, for in a specific problem,[16] credit is given for such a change.

	Affirmative	Negative	Undecided	Rb
Before Discussion	25	25	50	0
After Discussion	50	50		0
Total Gain	25	25		

$$Rb = \frac{Ab—Nb}{N} = \frac{25—25}{100} = 0 \text{ before the discussion and } \frac{50—50}{100} = 0$$

after the discussion. From this it should be clear that those who have no bias before the discussion may be included in the group that have a bias after the discussion. But what does this do to Rb when it is used in its second sense, that is, not only to measure the bias before the discussion and after the discussion, but, as seems to be the purpose of these two, to measure the "total effect on the original bias of the audience?"

An example, similar to the one quoted and quite as possible for a speaking situation may clarify the point.

---

[15] *Ibid., loc. cit.*

[16] *Ibid.*, 550.

	Affirmative	Negative	Undecided	Rb
Before Discussion	18	12	24	.111
After Discussion	24	18	12	.111
Total Gain	6	6		0

From these results it seems there is no change in the audience bias, and Rb would record this as so. This can be true only if it is granted that the change from undecided to a bias represents a change in bias and is to rank equally with it. This would mean that those who moved from undecided to the affirmative really had a negative bias, and that those who moved from undecided to the negative really had an affirmative bias. This must be so, although it is contrary to Millson's first contention, that a change from undecided is to be considered merely as a change of opinion. An expansion of the problem quoted will prove this point.

	Before Discussion	After Discussion	To Aff.	To Neg.	Unchanged
Affirmative	18	24	18	0	0
Negative	12	18	6	6	0
Undecided	24	12	0	12	12
Total	54	54	24	18	12

From this table it is evident that six negatives changed bias while no affirmatives changed bias. Yet the Rb formula, which purports to measure change of bias, shows no change of bias. And so the change from undecided to a bias must also be assumed to be "even more important" than the change of "opinion by strengthening it." This, in turn, must assume that every person who votes undecided before a speech and votes a bias after the speech really had the opposite bias before the talk was given. But possibly some or all of the undecided really had a leaning toward the side to which they turned during or after the discussion. Who can say? Surely the ballot does not indicate whether this is true. Hence the whole concept of the difference between a shift of audience opinion and a shift of audience bias, a difference assumed to be based on "different psychological laws," is subject to question.

STUDENT EVALUATION OF THE AUDIENCE-SHIFT BALLOT

An attempt was made to determine what effect, if any, the ballot as used at Montana had on the students with whom it was used. Fifty-two of them, enrolled in the fundamentals course last fall quarter, were asked two questions after all the ballot speeches had been given. The questions and answers are given below. The categories are not exclusive and probably not all-inclusive, but they give a general picture of the effect.

(1) What effect, if any, did the use of the ballot have on the preparation and delivery of your speech?

Summarized Answer	Number Giving Answer
1. Spent more time on speech	23
2. Chose material adapted to audience	21
3. Planned speech toward a goal	9
4. Picked subject on which easy to persuade audience	7
5. Picked subject relative to audience	6
6. Felt tense—felt audience critical	3
7. Noticed no effect	2
8. Felt speaking a game	1
9. Thought ballots a nuisance	1

(2) What effect, if any, did the ballot have on you as you listened to the speeches of others?

Summarized Answer	Number Giving Answer
1. Attended more carefully	36
2. Attended more critically	10
3. Thought more of what was said	7
4. Evaluated material relative to proposition	4
5. Saw what speaker was driving at more clearly	3
6. Called up own ideas and felt on defensive	3
7. Had no real change of opinion	2
8. Noticed no effect	1

CONCLUSION

From this discussion the following conclusions seem waranted.

1. Certain modification of the change-of-audience-opinion ballot as proposed by Woodward would make it a more effective means for measuring the influence of a speech on an audience.

2. Inferences concerning the statistical significance of results obtained from the ballot need to be made with great care because of the ballot itself, because of the necessary generality and variability of the concept of speech effectiveness, and because of the present uncertainty as to what the presented formulae measure.

3. The ballot may have a certain desirable effect in making students more careful in the preparation of their speeches, more attentive in listening to speeches, and the like. It may have certain undesirable effects in making the speaker tense and the audience hyper-critical. It may make the speaker an audience-server, may even, as the best speaker in one class admitted, "make him afraid to discuss his subject honestly."

OBJECTIVE TESTING OF PRONUNCIATION AT THE COLLEGE LEVEL

JEAN BRADY JONES
Winona (Minn.) Public Schools

ADMINISTRATORS nowadays demand objective measurement of ability. In speech we have few tests for making such measurements. As a contribution toward the sort of non-subjective, fact-finding instruments that will be more and more required of us, I submit here a working form of a pronunciation test, together with some discussion of such tests.

A pronunciation test given orally to each student in the presence of the other members of the class has instructional value, if each error made is corrected orally as soon as it is made; but a pronunciation test, thus given, is not a valid method of grading, unless each student is given a totally different but equally difficult list of words. However, as yet we have but few vocabulary tests which have been standardized for the college level and these have not been scaled with each other as to difficulty. Therefore, at present it is not possible to give a different but equivalent list to each student, and for this reason, the oral classroom pronunciation test is not acceptable as objective measurement.

The only procedure which is possible at present, if one wishes accurately and reliably to grade pronunciation orally, is to use the same list of words with all students and to hear each student privately with no other student in the room. But the instructional value of the oral test is lost by this procedure, and the time required to give a pronunciation test individually to a large group of students constitutes so serious a problem that many speech teachers do not attempt comprehensive testing in this field. They choose rather to continue to use the old-fashioned method of grading a student's pronunciation on the number of mispronounced words which they happen to hear from his lips.

In view of the many difficulties involved in the oral testing of pronunciation, there seems to be a need for experimentation with written pronunciation tests which can be used for the objective grading of large numbers. Let us say that we need written pronunciation tests not to supplant oral testing, but to supplement it, in much the same way that the written group intelligence test is now used with the masses of students instead of the more reliable individual intelligence tests which are in general given only to the exceptional student. I am submitting for your criticism such a test.

The words selected for any pronunciation test, written or oral, should be words concerning which there is no justifiable difference of opinion with reference to the correct pronunciation. On the test which I am submitting, words on which there is a difference between British and American usage have been omitted; for instance, *shone* or *shon*, *skedule* or *shedule*. In an objective test, written or oral, one of the alternative pronunciations must be scored as right, the other as wrong. Words of which a variant pronunciation is approved by any good dictionary should be omitted. I have tried to eliminate such words from this one list.

Furthermore, there are many types of pronunciation errors which cannot be diagnosed and recorded in written form by the student himself. This is true of all errors where the student thinks he is giving a letter its correct sound, but is not doing so; for instance, the substitution of the unvoiced *t* for the voiced *d*, or of *ng* for *ng-g*. Let us frankly admit that such errors are not susceptible of analysis by the student himself, checking his own pronunciation on a printed test sheet. Some of these errors might be checked in large groups by having the correct and the incorrect form spoken orally, very clearly by the person administering the test, or reproduced from a victrola record, and having the student record his choice on his blank. In fact, further research on this problem of mass testing should not overlook this technique as a possible procedure. However, the test on which I am reporting does not deal with this type of pronunciation error.

Recognizing to begin with that all pronunciation errors cannot be checked on a written test such as I am suggesting, I chose for the written pronunciation test which I have devised eight types of errors. My experiments had indicated that these errors could be detected in a written record filled in by the student.

This report presents the results of the test as given to 112 students, one half of whom, as a control group, took the test only in written form; the other half took it first orally and then later in written form.

In giving the test orally, we used three auditors for each class. Even so, it took three class periods to hear these students pronounce the list of words as an oral test. Thus a week had elapsed between the time that the oral testing was begun with this group and the written testing of the group. It is obvious that, in the meantime, some discussion of the words would have taken place. Therefore, the scores for this group were slightly higher on the written form than on the oral, and the coefficient of correlation between the oral and the written form is not as high as it would have been if the written record had been made by each student immediately after he had been heard orally.

The scores of the group that took the test first orally and then in written form are as follows: out of the possible score of 165, the oral median was 108 and the written 115; the oral arithmetic mean was 107, the written 114; the oral percentage of accuracy 65.1, the written 69.4. The scores of the control group that took the test only in written form follow very closely the first or oral scores of the group that took it first in oral and later in written form. Here the percentage of accuracy was slightly lower, 62.4% as compared to 65.1%. This may indicate that the test is little more difficult in written form than in oral form—when the written form has not been preceded by an oral encounter; or, it may indicate a slightly lower average ability in this control group. The difference is so slight, however, that I should interpret the results as indicating that the difficulty of the test when given in written form is approximately the same as its difficulty in oral form, and that therefore, given as a written test, it is a practical means of measuring the pronunciation of groups of students.

VOCABULARY TEST*

I. *Directions:* Cross out any silent consonants in the following, thus: ~~p~~neumonia.

debri~~s~~ to~~w~~ard vi~~s~~count glis~~t~~en of~~t~~en s~~w~~ord fore~~h~~ead ~~g~~naw

II. *Directions:* Indicate the pronunciation of the underlined "g" in the following words as *soft* (s), *hard* (h), or *zh* (zh); thus: gem (s), guide (h), garage (zh)

analogous	(h)	protege	(zh)	agitate	(s)	Gargantuan	(h)	regime	(zh)
longevity	(s)	giblet	(s)	gorgeous	(h)	genealogy	(s)	barrage	(zh)
gibbering	(s)	indefatigable	(h)						

III. *Directions:* Some of the underlined vowels in the following words sound like other vowels. Underline the appropriate vowel sound after each word, thus: caprice (a,e,i,o,u).

vaudeville	(a,e,i,o,u)	resumé	(a,e,i,o,u)	routine	(a,e,i,o,u)
suite	(a,e,i,o,u)	clique	(a,e,i,o,u)	alumnae	(a,e,i,o,u)
cuisine	(a,e,i,o,u)	beau	(a,e,i,o,u)	zoology	(a,e,i,o,u)

IV. *Directions:* Indicate the pronunciation of "ch" as k, or ch, or sh. Thus: chord (k), chair (ch), Chicago (sh).

chautauqua	(sh)	debauchery	(ch)	chasm	(k)	chateau	(sh)	architect	(k)
chandelier	(sh)	character	(k)	choric	(k)	catechism	(k)	chattel	(ch)
chaotic	(k)	achieve	(ch)	archives	(k)	chaperon	(sh)	archangel	(k)
champagne	(sh)	archery	(ch)	orchestra	(k)	treachery	(ch)		
chaplain	(ch)	mechanism	(k)						

V. *Directions:* Indicate the pronunciation of "s" in the following words as (s), (zh), or (z), thus: hats (s), was (z), pleasure (zh).

position	(z)	artesian	(zh)	bats	(s)	assess	(s)	absurd	(s)
resources	(s)	artisan	(z)	suspect	(s)	disappoint	(s)	says	(z)
crisis	(s)	present	(z)	abyss	(s)	resonant	(z)	decision	(zh)
leaves	(z)	treasure	(zh)	possess	(z)				

VI. *Directions:* Indicate the pronunciation of x in the following words as (ks), or (gz), thus: exit (ks); example (gz).

exempt	(gz)	axiomatic	(ks)	oxygen	(ks)	existence	(gz)	exemplary	(gz)
axis	(ks)	fixation	(ks)	auxiliary	(gz)	exhort	(gz)	exasperate	(gz)
luxury	(ks)	excavate	(ks)	exonerate	(gz)				

VII. *Directions:* Mark long (¯) or (˘) short, the vowels which are underlined, thus: hāte, or hĭt.

līneaments	apropōs	suffīce	insĭdious	cūlinary
gĕnealogy	grātis	dāta	precēdence	amĕnities
prŏpaganda	pŏsthumous	stātus	discrĕtion	grīmy
vīcar	rībald			

VIII. *Directions:* Place an accent mark (´) above the syllable which should receive an accent, thus: dis-túrb.

cóm-bat-ants	im-me-mó-ri-al	pé-o-ny	lon-gév-i-ty	am-bíg-u-ous
in-súr-ance	fór-mi-da-ble	a-dúlts	a-nál-o-gous	pre-céd-ence
vé-hic-le	ir-rév-o-cable	suf-fíce	lám-en-ta-ble	déc-ade
ín-fa-mous	dés-ul-tory	déf-i-cit	gón-do-la	re-sóurc-es
an-típ-o-des	un-pré-ce-dent-ed	ím-po-tent	fi-nál-e	a-cú-men
a-pro-pós	cóm-pa-ra-ble	e-níg-ma	cui-síne	spec-tá-tor
éx-qui-site	ín-ven-to-ry	en-núi	á-li-as	ád-mi-ra-ble
gri-máce	dés-pi-ca-ble	có-quet-ry	vé-he-ment	in-sáne
mém-o-ra-ble	fi-nánce	ad-dréss	ir-rép-a-ra-ble	

---

*Copies of this test may be had from the publishers, E. M. Hale & Co., Eau Claire, Wis.

THE FUNDAMENTALS OF SPEECH COURSE IN THE TEACHER TRAINING SCHOOL

RUSSELL W. LEMBKE
Washington State Normal School (Ellensburg)

THE HOPE for good speech lies in beginning with the kindergarten, and extending on through the other elementary levels. An integrated course of study has been worked out in this state by the Washington Speech Association with that goal in mind. The task of the teacher training school is to prepare all teachers for their part in that program, no matter in what grade, or subject, or activity they may be interested. Every teacher is a teacher of speech and should be so prepared. How can the fundamentals of speech course in the teacher training school supply that preparation in the most helpful, interesting manner?

This fundamentals of speech course cannot be the same as that taught in most colleges and universities today. There, emphasis is usually placed on extempore speaking and on the idea that speech skill will come if the student is sincerely interested in what he is saying. That students do become sufficiently alive with their subject to speak effectively could be argued. But my point is that in teacher training we cannot wait for the urge to speak before giving the prospective teacher information about speech skills.

First of all, every class must be treated as a group of individuals with a variety of personality problems, and not as a group that can collectively become accomplished by the mere magic of extempore speaking. At best these individual personalities of age eighteen or so are not going to change many of their speech habits acquired by long practice in a course of only one or two quarters' duration. What these students really need is help in meeting the teaching situation. They need to know what the skills in speech are, how to diagnose speech needs, and how to give simple remedial attention to the problems under their care.

Certainly it is not possible in the crowded program of the teacher in training, where possibly only one quarter can be devoted to speech, to waste valuable time pointing the student toward subjects about which he will simply thrill with genuine desire for expression. When we have a perfected system of speech training from the kindergarten up, high school and college speech will be truly content courses in materials for thought and emotional expression. But even were this system started today, it would be a matter of years before our high school and college students would have an adequate speech background for such content courses.

Until that time, I believe that the fundamentals of speech course for teacher training should be filled with all possible information about speaking situations and requisite skills. I find that students become more and more interested in talking about speech itself as the course progresses. They do research in textbooks and speech journals, making oral reports in the class. If the report is not complete they enjoy asking questions of the speaker to draw out the information that was not at first forthcoming. They take turns leading discussions for fifteen or thirty minutes and seem more interested in talking about speech than anything else, although they are not limited to that subject. They lead breathing and vocalization drills for five minutes at the beginning of the class period and soon become adept and original in the presentation of these exercises in an effort to make them as interesting and effective as possible.

During the time when the class devotes itself to discussion, suggestions about choice of subject and the selection and organization of material are brought out when the students criticize their leader. This criticism is made constructive by the guidance of the instructor. Through their discussion assignments they learn the fundamentals of voice production and articulation, they learn the more common types of speech disorders and their treatments. At the same time their participation in the class is helping them to eliminate fears and inhibitions. Most important of all, the student preparing to teach, although he may not teach speech as a subject, is learning to understand the emotional problems of the speaking situation and the personality problems of the speech defective. He will be better able to adapt his teaching to the speech problems of the pupil.

The student in this type of fundamentals of speech course should learn the need for a livelier play of voice and body in dealing with children. He should be conscious, therefore, of meaning in bodily activity, and of strength and beauty in tone quality. Since this consciousness can be brought about only through participation, the student should spend considerable time in pantomiming stories and in choric reading. This is particularly important for the student who expects to teach in the elementary school, since that teacher will have a great deal to do with oral reading and dramatization.

Soon the prospective teachers may be given assignments in which they pretend they are teachers of any subject in any grade—remembering that every teacher is a teacher of speech. They must present the subject matter in the most interesting and helpful manner. The other students do their best in pretending that they are participating as the young pupils at the grade level designated. An important problem for the "teacher" is to get a good standard of speech performance from the "pupil."

These different types of speaking should be alternated with each other and not be taken up as separate units, in order that there may be a greater coördination of the speech skills. In other words, pantomime should progress into speaking situations. Choric reading should include both vocal and bodily expression for the sake of integration. The attributes of good reading should be closely tied up with the attributes of good speaking.

Through this method of research, organization, report, discussion, student direction, reading, and pantomime, the whole fundamental foundation of all phases of speech work is covered and a great deal of valuable information is given out. We have the basis for speaking, interpretation, and impersonation. Whether or not the student raises his own standard of performance materially, he goes out into the teaching situation with a knowledge of what constitutes certain speech skills, able to criticize his own performance and that of his pupils, and knowing in general what should be done about the speech needs which are discovered.

One other thing the student in this fundamentals course should learn. He should understand the need for teachers who are trained in all the inter-related phases of speech, knowing that one course does not make him a speech expert. For the successful operation of an elementary school program of speech training, there should be at least one speech expert (not simply a speech correctionist) to guide and coördinate the work of all elementary teachers and to handle the more serious problems. He should learn also that the more advanced performance in speech in high school requires the direction of one thoroughly equipped as a speech expert. The graduate of the fundamentals class should realize the limitations of his own speech knowledge and know to whom to refer the organic defective and the problem child, and toward what end to encourage the talented youngster.

I have stressed the need for a fundamentals of speech course for the teacher in training which is primarily informative. I have also stressed the need for a fundamentals course in which the prospective teacher does nearly all of the talking. I have not been unduly optimistic of the results with respect to the individual standard of speech. I am too much interested in raising the standard of speech in the early years of the child—too much interested in the dissemination of information about good speech to a great many teachers to worry about the development of fine speech skills (beyond correct, effective conversational speaking) in a select few of the teachers in training, although they should all be encouraged to take as much speech training as they have time for. Moreover, with this broad fundamental training, the student is better prepared to go on to any of the courses which stress interpretation, impersonation, public speaking, and other phases of speech.

I do believe, however, that such a course as I have outlined will improve individual speech habits. The ideal situation is one in which each student is personally responsible for attaining speech which is at least adequate for the class-room teacher. A certain amount of speech clinic work, individual attention, and assignments or "contracts," with frequent examinations to check progress, will throw the burden of responsibility on the student who needs this special help.

If this type of fundamentals of speech course were to be required of all teachers in training, speech would become an integrated part of education, and the problems of high school and college speech would be greatly diminished. More important still, the daily communication of all the people, in unacademic as well as academic life, would be elevated, dignified and made more successful as an instrument of social control.

A NEW FIRST COURSE IN SPEECH —AND ENGLISH

HURST R. ANDERSON

Allegheny College, Meadville, Pennsylvania

NEW DEALS in the field of education are as inevitable as they are in the field of political economy. With the introduction of integration courses, the general revision of curricula, the reorganization of faculties, and the changing emphasis in educational objectives, it is hardly possible that the existing approach to the teaching of oral and written composition should escape the critical examination of our faculties. It is, moreover, wholly desirable that it should not.

A perusal of the literature dealing with achievement in English composition on the collegiate level is disheartening to any one who is interested in the perpetuation of adequate language standards. The most recent disclosure is to be found in the preliminary reports of the Carnegie Foundation for the Advancement of Teaching, under an investigation entitled *A Study of the Relation of Secondary and Higher Education in Pennsylvania.* A composition test was administered in six accredited Pennsylvania colleges to the same students as freshmen, sophomores, juniors, and seniors. The results were alarming. Out of a possible maximum of fifty points in spelling, grammar, and punctuation, the average for each year was virtually stationary at thirty. Out of the one hundred words assigned in the vocabulary test, there was an increase of only five.[1]

If, after four years of college work, including compulsory courses in English, we can make no more impression than this, we ought to either change our methods or give up in despair. I mention this study in particular, for it is certain that a great deal of interest will be aroused in educational circles when the final report of this investigation is published. Additional supporting evidence may be found in the American Council on Education study[2] of 1933 and in the Syracuse University study,[3] which is still in progress. These investigations, although admittedly limited, seem to indicate that our prevailing methods in teaching written composition are not successful.

---

[1] W. S. Learned, "Testing College Students," reprinted from the *Twenty-fifth Annual Report of the Carnegie Foundation for the Advancement of Teaching*, p. 9.

[2] "The 1933 College Sophomore Testing Program," reprinted from *The Educational Record* (October, 1933), American Council on Education, Washington, D. C.

[3] Burges Johnson, *Good Writing* (1932), published at Syracuse University, Syracuse, New York.

What has this to do with the teacher of speech? It may have little, or it may have a great deal. The writer is proposing one possible answer to this question.

The development of separate departments of speech in American colleges and universities has meant that we have built our work in speech wholly apart from the courses in English composition. Such courses have been the traditional heritage of departments of English. For the most part, our pioneers in speech have felt that we should have an academic pigeon-hole of our own. We have assumed the existence of adequate training in English, and then have proceeded to build our departments to meet the need in speech training as we have seen it. Our basic courses have given a minimum of attention to composition, our texts for these courses have included little that would classify under the elements of English, our graduate schools have trained teachers to teach almost every phase of speech education except the fundamentals of composition.

It is the purpose of this article to suggest what to many teachers of English will be rank heresy but what ought to suggest welcome possibilities to faculties in speech. Why not, in the fundamental reorganization of our college curricula, make the basic course in speech a first course in oral and written composition? Inasmuch as about ninety percent of our English is oral and only about ten percent written, may it not be more effective to approach our problem in teaching composition directly rather than indirectly? Dr. R. L. Lyman of the University of Chicago, who has conducted a most thorough study of investigations in the teaching of English, says in his most recent monograph:

> The evidence cited represents the almost universal conviction that expression is essentially the same whether in oral or written forms, that the same instructors ought to teach both branches, and that oral expression is almost always a suitable preliminary to the more formal and more permanent written expression.[4]

Perhaps in placing the emphasis upon oral composition as a suitable preliminary to written theme work we may have a clue to the nature of a more effective basic course in the elements of English. Dr. Daniel Starch, in his work in *Educational Psychology*,[5] says:

---

[4] R. L. Lyman, "The Enrichment of the English Curriculum," *Supplementary Educational Monograph* (Chicago, 1932), XXIII, 97.

[5] Daniel Starch, *Educational Psychology* (New York, 1920).

> If language is to be spoken, the neural links *via* the motor speech centers should be specifically and correctly exercised.

He then goes on to suggest that composition taught on the written theme basis overlooks this fundamental psychological factor, and that the direct approach through speech should be the primary approach in all work in composition.

The writer, however, has no desire to expand the theory suggested, but rather to explain the way in which the speech department at Allegheny College has built upon this principle in the introduction of a new required first year course listed in the catalog as Speech I and entitled Oral and Written English. It is a substitute course for the old orthodox course in English Composition.

As a preliminary to an explanation of the content of the course, something should be said about the method of sectioning. All entering freshmen are given the Iowa Placement Examination in English, form ET-1, Revised, Form A. Those falling below the national median are required to take as a prerequisite to Speech I an elementary course in English fundamentals. Those students in the upper quartile are handled in special sections and proceed more rapidly with the work of the course. The average students are sectioned together. We have endeavored in this to recognize the educational principle of individual differences. In limiting all sections to fifteen students, we have tried to make these groups enlarged conferences rather than formal classes.

The books required are a collection of orientation readings which we have prepared, a handbook and a practice book in composition, a dictionary, and a syllabus of the course.

With these facts in mind, the reader can best understand the work of the year by reading the preliminary statement and examining the outline of this work as contained in the syllabus. These sections follow:

THE COURSE

General

The general theory upon which this course is built is that the maximum improvement in the development of language habits will be achieved through the frequent preparation of oral and written compositions under the guidance of an instructor. Essentially, we learn to speak by speaking and to write by writing.

Required Speeches

From fifteen to twenty extemporaneous speeches will be required for the course. These speeches will be planned on the Speech Organization Forms and delivered before the class as an audience. They will be extemporaneous, for we are seeking to develop habits of spontaneous expression. Most of our speaking and all of our conversation is of this type.

Written Manuscripts

A written manscript will be due at the first meeting of the class following the first of each month. (A grade reduction of 10 percent per week will be made for late manuscripts.) The subject may be the same as any one used for a speech delivered during the preceding month. These manuscripts will be corrected and returned to the student. They will be revised as directed and resubmitted for permanent filing in the office of the Speech Department. The standard of English usage used for the correction and revision of these manuscripts will be Swartley's *Aids to Good English.*

Choice of Subjects

Expression grows out of the reactions of our intellectual and emotional nature to the world about us. These will be the subject matter of the speeches and the written compositions. One of the most effective methods of stimulating these reactions is by reading. Consequently, we are using a book of readings designed to accelerate our intellectual and emotional activity. One-half of the speeches will be organized out of our responses to reading done in this book. Material for the other speeches may grow out of our experiences, out of our imagination, or out of our reading of current books or magazines.

The Library

The library is a fountain of vicarious experience where we may find much of the source material for our year's work. There are 103,000 volumes and 285 current periodicals at our disposal, representing almost every conceivable interest. During the course of the first semester, adequate instruction in the use of research methods will be given.

The Final Project

The work of each semester will culminate in a long speech and a long written composition. It will be the result of special reading done in any field. Six weeks before the end of the semester, the general subject and a bibliography of the reading being done will be submitted to the instructor for approval. Suggestions for this reading may be secured from your instructor or your advisor.

The Practice Book

In order to provide an opportunity for class exercises in grammar, punctuation, capitalization, and sentence structure, assignments will be made from time to time in the practice book in composition.

Vocabulary

You will record three new words a week which you hear used or which you see in print. These words will be entered in a notebook in such a manner that you may place opposite the entry a definition of the word and opposite this definition a sentence in which the word is used correctly. You will use as many of these words as possible in your speeches and written compositions. They will be listed on the Speech Organization Forms for your speeches and underlined in red on your written compositions.

Conferences

Conferences with the instructor will be required in accordance with the needs of each student.

The Notebook

A notebook will be kept which will be divided into the following sections: (1) Work Chart, (2) Class Lectures, (3) Required Reading, (4) Vocabulary Study, (5) Notes for Final Project, and (6) Miscellaneous.

THE COURSE OUTLINE

First Semester

Lectures	*Assignments*
I. Introduction to the Study of Oral and Written English. Sociological significance, personal values, the communicative attitude.	
II. The Paragraph. Definition, general content, internal organization, types.	II. General Assignment: A. Read and outline in your notebook three paragraphs found in any article in the collection of readings. B. Prepare for delivery three oral paragraphs.
III. The Written and Spoken Style. Essential differences.	
IV. The Whole Composition and its Organization. Content; the introduction, body, and conclusion; the topical, chronological, and logical outlines; the catch-phrase and sentence outline, and the brief.	IV. General Assignment: A. Read and outline in your notebook one speech and one article found in your collection of readings. B. Prepare for delivery two speeches paying special attention to content and its organization.
V. Total Bodily Activity in Speech. The physiological basis, the psychological effects upon speaker and audience, criteria of action.	V. General Assignment: A. Prepare for class exercise the appropriate action to convey an idea. B. Prepare one speech in which some appropriate action is necessitated.

VI. The Search for Information. Importance of adequate knowledge, sources of materials, recording and preserving materials.	VI. General Assignment: A. Study one speech and one article in your collection of readings and note the scarcity or adequacy of the factual material used. B. Prepare one speech which requires a search for information.
VII. The Elements of Interestingness. The vital, the familiar, the varied, the striking, the concrete.	VII. General Assignment: A. Study one speech and one article in your collection of readings and record in your notebook the elements of interestingness used. B. Prepare for delivery two speeches paying special attention to the elements of interestingness.

SECOND SEMESTER

Lectures	*Assignments*
VIII. The Elements of Persuasion. Intellect, emotion, the appeal to human wants.	VIII. General Assignment: A. Study a persuasive speech and a persuasive article in your collection of readings and record in your notebook the various appeals to human wants which are used. B. Several assignments of persuasive speeches will be made in class and will be handled in the form of round table discussions, open forums, and informal debates.
IX. The Forms of Public Address. A. The Speech of Introduction. B. The Speech of Welcome. C. The Speech of Response. D. The Farewell Speech. E. The Speech of Presentation. F. The Speech of Acceptance. G. The Personal Tribute. H. The After Dinner Speech.	IX. General Assignment: Various projects will be assigned covering the forms of public address. Each student will prepare for delivery one speech of each of the forms covered in the class lectures.

Note:

1. Throughout the entire year various assignments will be made in class covering practice book work in grammar, punctuation, capitalization, and sentence structure.

2. Each semester five manuscripts will be submitted in accordance with the directions outlined in this Syllabus.

One can readily see that the instructors of the course have relegated to a position of secondary importance the analytical study of the elements of English. All such matters are treated in connection with their use either in the oral compositions or on the written manuscripts. The emphasis is placed upon the effective discussion of problems which are vital to the life of the student. This offers specific training in English as we are called upon to use it about ninety per-cent of the time, while it does not overlook the secondary problem of written composition.

The course is now being given for the third year. During the first two years the directors of the work tried to objectify the results in terms of two approaches. They desired to know, first, what the student reaction was, and second, what achievement had been made in English fundamentals.

It is not desirable here to discuss the efficacy of discovering student reaction, for most educators are well aware of the importance of this factor in any course. In measuring this a modified questionnaire originally prepared by the School of Education of Northwestern University was used. It is a series of questions with several gradations of possible answers which is designed to record the degrees of reaction of the student to the general characteristics of the course, as well as to several specific phases of the work. The questionnaires were filled out by check marks only. They were not signed. Two-thirds of the students each year recorded their reaction in the superlative in favor of the course. The majority of the remaining one-third expressed their opinion as "satisfactory." The writer believes that most teachers of required courses in composition would be thoroughly encouraged with such a student approval.

It was next necessary to attempt to measure the achievement in English composition. This was done on the basis of the Iowa English Training Tests. Form A was given in the fall of the freshman year. Form B, an equivalent test without being identical, was administered in the spring. These tests are highly reliable.[6] The students made over twelve percent improvement in spelling, punctuation, grammar, and sentence structure, which are the factors included in the test. This takes on significance when compared with stationary scores in these elements as found by the Carnegie Foundation in its testing of the six Pennsylvania schools.

---

[6] Hammond and Stoddard, "A Study of Placement Examinations," University of Iowa Studies in Education, Vol. IV, No. 7, p. 24.

These are the facts as they have been compiled to date. The experiment is still in progress, but the department feels that with the perfection of some of the techniques employed and with some obvious revisions that will be made, a course is being built which will be a more effective solution of the problem of teaching oral and written composition. The place of faculties in speech in the reorganization of our work in English composition may be a prominent one, depending upon our qualifications to undertake such a venture.

PROBLEMS IN TEACHING SPEECH TO THE BLIND

ANNA McCLAIN SANKEY
Missouri State School for the Blind, St. Louis

WHEN I became a member of the faculty of the Missouri State School for the Blind, I was somewhat concerned, for I knew nothing of the blind. My superintendent, Mr. S. M. Green, gave me this advice: "Approach your classes as you do all other groups, and at all times try to forget that they are handicapped."

This procedure I have followed. I have become convinced that all speech work must begin in the earliest years of the child's life, and I have come to believe that the desired objectives are speech skills and the development of personality through speech.

PROBLEMS IN TEACHING SPEECH TO THE BLIND

Spoken language is the common meeting ground of the sighted and sightless. The very nature of the handicap of blindness produces inhibitions at a very early age. If we can free the blind from these fears and help them to gain a command of correct, expressive English clearly enunciated, properly pronounced in a clear-toned voice, their social contacts will be greatly improved. They can then put the sighted person at ease; for the person with sight is so emotionally disturbed by the blind, and he is so full of consideration for them, that he soon becomes uncomfortable, and after a few cheery words that do not conceal his pity, slips away to another part of the room and leaves the blind person alone with his thoughts.

It is a general misunderstanding that blindness represents the mere absence or impairment of a single sense. One of my students, speaking from experience, says:

> When blindness descends upon a little child, it not only deprives him of his sight, but imposes upon him certain irksome limitations, certain cruel limitations, which, if not recognized by teachers in the beginning, may develop into added handicaps in themselves and seriously impede his future progress.

Thomas D. Cutsforth, in *The Blind in School and Society,* tells us:

> From the instant the blind child is born or from the instant the seeing child loses his sight, psychological influences from within the individual and from his social environment begin to shape his processes of growth. The earlier this frustration occurs, the greater the reorganization that is demanded and the greater the effect of the frustration upon the seeing individuals whose attitudes determine the hygiene of the child.

Protection is assumed to be the watch-word for the blind, but the blind do not want to be protected. It is not lack of vision that the blind person most dislikes, but lack of independence. He usually resents manifestations of pity and wishes to be received on a par with seeing persons. Well meant interference by relatives or friends prevents self-reliance and social development.

In *The Education of Children in the Prirmary Grades,* by Horn and Chapman, we find this statement: "Of all experiences and accomplishments which the child brings with him on entering school, he has advanced farthest in the art of speech." This is true. But some of our pupils do not enter school until they are nine and ten years old. In these cases, the environmental speech is firmly fixed. When approached by the teacher of speech, they are often antagonistic; they could be understood at home, why not at school? Their speech is not objectionable to themselves, because they lack the social insight to perceive its inappropriateness in the larger social group. Thus speech becomes a problem of re-education and re-direction of personality. Each child represents an individual problem. We build personality in the child as we help him to acquire effective speech. Blindness changes and reorganizes the entire mental life of the individual, and it is with this in mind as a working basis that our speech-training is planned.

The first problem of a teacher of the blind lies within herself—

the development of an emotionally controlled personality. For when blind children enter school, they find a strange new world of sounds and spaces. At home they have been closely sheltered by their parents. They must now learn to eat, sleep, and control the movements of the body; to walk without groping and feeling their way about; to make social adjustments with the people about them. One can imagine the tension and fear of these little folk as they learn to make their way about and try to adjust themselves to their new surroundings. It is no wonder that we have mother-fixation problems. In spite of all the care taken by every one about school, it is hard for a teacher to restrain herself when a small child knocks its head on a door or other obstruction which a seeing child avoids. Pity will run rampant unless firmly controlled. But the child must learn by experience; he must acquire self-reliance and learn to make his way around with as little aid as possible. Self-reliance is even more of a virtue for the handicapped than for normal people.

Blanton tells us that "Speech is man's chief medium of adjustment to other people and of establishing contact with other people." Imitation of the speech about us is the ordinary method of learning language. Again the problem lies within the teacher. She must be a good model.

For the blind the value of the human voice can hardly be overestimated. Seeing people are influenced by the way a person looks and acts, but a blind person's world is peopled only with voices, and his own voice is a definite factor in the expression of his personality.

Overcoming or circumventing the physical handicap of loss of sight and its attendant bodily tensions is a major problem. Posture is important. If a blind child has a little sight, in his effort to use that ray of light he may hang his head, turn it sidewise, or lift and protrude the chin and in so doing walk with rounded shoulders. To overcome these "blindisms," the aid of the physical education teacher is needed. In fact, the work in the physical education department is a necessary adjunct to speech training.

The percentage of articulatory difficulties with the blind is rather high, on account of the faulty structure of the functioning of the parts composing the oral and nasal areas, and the proximity of the infected optic tract to the sphenoidal sinus. The economic problem is often a most serious one with the families from which these children come, and so the health difficulties are not taken care of at the proper time. In our speech correction classes we have cases of malocculsion, enlarged tongue and lips, inactive velum, infantile perseveration, and the more difficult neuropathic and psychopathic conditions of hypertension, hypotension, and neuromuscular immaturity caused by the lack of stimulation to muscular activity in the home. The careless provincial and environmental speech difficulties are hard to overcome, for in the long vacation periods the children return to their homes and revert to the old habits of speech, and so lose much ground.

Another problem to be met is the lack of equipment. Since the approach to speech for the blind must be made through the auditory and tactual senses, much of the equipment must be of a special nature, like Braille books, Braille writers, Montessori materials, special raised maps. Each year there are more and more books put into Braille, and recently into talking books. The radio, with its many educational programs, has become a necessary piece of equipment. A sound-recording equipment for making records of children's speech is invaluable.

Our best teaching is done through individual instruction, with time for tactile contact to discover and follow the muscular acts of the teacher. We must teach the blind child how to sit and look at ease, how to stand erect and not look stiff, how to hold a letter and appear to be reading. Bodily training is one of our greatest problems. Fear, not of being hurt, but of being laughed at or pitied, restricts bodily movement and produces a frozen condition that inhibits oral and pantomimic expression. It is necessary, therefore, to teach not only speech, but actual physical expression as well. In a sighted person the nod of the head, the light in the eye, the smile or frown are all in keeping with the thought; the expression is thus enhanced for the person who is listening. Blind children do not know these signs. They are inclined to sit immobile when talking. Not knowing whether a person to whom they have been introduced is going to shake hands with them gives the blind much mental anxiety. Even our youngest children are taught to shake hands properly. This puts them at ease and gives them the necessary spatial and tactile contacts with the person to whom they are speaking. The size and shape of the hand and the texture of the skin give them some idea of the person.

"We learn to speak by speaking," but first we must free the child of his fears. Beginning in the kindergarten class we stress ear training and kinesthetic responses. The earliest years of a little child's life are marked by physical adjustments. Children at this stage need a great deal of play. To meet the inherent love of song and feeling for rhythm we teach the sightless child the games which give him freedom and grace of movement on a floor with which he is familiar and hence at ease. We dramatize stories, give informal talks, sing, and carry on long conversations. If his speech responses are poor, we try to discover an activity in which he succeeds. One of our class periods was spent in demonstrations of turning somersaults. Nothing succeeds like success. This gives the child a sense of confidence. Through games and stories we work for definite speech skills, motor control and good social reactions. Even our kindergarten children give a little introductory talk before reciting a poem.

With many of our children poor articulation means slovenly rather than incorrect speech. It is due to a lack of speech consciousness in the environment. Bad habits have been acquired without awareness of their existence. Ultimately these habits set the norm and good speech comes to appear affected.

In the grade classes we often find an antagonistic attitude toward speech training, shown by such expressions as "Who wants to talk like a sissy," or "Oh, in that class they teach you to put on airs." Our problem here is to find some way to make the pupil speech conscious and to motivate a desire for better speech. Amateur radio programs have been of great help. Here again we try to find the situation in which the child finds pleasure. It may be playing the cornet or mouth harp, or whistling or singing, and through this medium we approach the subject of speech indirectly. We ask the child to announce what he is going to play, or we appoint an announcer, chosen by the class, to announce the entire program and to write the continuity. We try never to force the boy or girl to speak before the class, but instead to motivate a desire to be on the program. In this class we also have found verse reading a delightful means to an end. The timid or antagonistic child is swept along by the joy and rhythm of the verse and joins in with the others, often becoming one of the leaders.

Most of the members of the corrective speech class have been weeded out of these two classes of which I have just written. Here again our problem is greater than with the seeing child because the usual corrective speech materials cannot be used, such as mirrors, pictures, and the ability to see the teacher. To overcome this difficulty, we use the tactual sense, our tools being tongue depressors and applicator sticks furnished by the infirmary, teachers' fingers and pupils' fingers, and any way we can think of to stimulate the auditory responses. I have found but one case of stuttering out of six hundred.

In the high school classes we begin to strive for artistic skills. Here the lack of modern material in Braille is felt. The *Readers' Digest* is now printed in Baille, and we use it as a textbook of material for our public speaking work. We organize a radio class for the motivation of good voice production and diction. From this class we choose boys and girls that we feel will represent our school in the best possible manner when broadcasting. At the present time we are giving a four weeks' series of programs over station KWK, consisting of music and readings. One of the students writes the continuities and does the announcing. Over station WEW, we are giving a six weeks' series in the form of a dramatization entitled *Interviews with the Past.* This material is furnished by the office of the Department of the Interior. Our problem is the transcribing of this material into Braille, which requires many hours of time before we can begin the speech training.

One of the best ways to acquaint the blind with the world of the seeing is through the drama. One of my students at the Missouri School for the Blind for many years, Betty McGuire, has emphasized this point in an article that she wrote for the *Teachers' Forum.*[1]

> The study of dramatic art awakens in the blind student that dormant need for emotional freedom, of self-expression which was stifled, but by no means killed, by blindness. For the time being the children become the interesting people they play. They almost forget their blindness, they throw off that shyness which was not natural to them. From expressing the emotions of others they are led to expressing their own. Inhibitions are cast to the wind. Life is good after all, even without sight. Emotional balance is theirs again.

With our dramatic art class we have presented such plays as Shakespeare's *As You Like It, Julius Caesar,* and scenes from *The Merchant of Venice.* We gave *Jazz and Minuet* as a senior class play and managed the dancing and the sword duel in a charming manner.

Last spring we were asked to participate in the Drama Festival at the University of Missouri, sponsored by the Missouri Teachers of Speech Association. We accepted the invitation and took part in the program with students from the University of Missouri, Washington University, St. Louis University, Stephens College and Central College. For this performance we received the highest praise from the visiting judge, Professor Vance Morton of Iowa University. He ranked our group with the other groups, making no allowances for the handicap of blindness.

---

[1] *The Teacher's Forum* (for instructors of blind children), Vol. IX (Nov., 1936), 22.

For these plays the business is carefully worked out. The exact size of the playing floor space is determined, the furniture carefully placed each time we rehearse. Having learned these spatial relations, the group may be taken anywhere and the play may be played on any stage, whether it be the Coliseum or a large drawing room.

Through our speech classes we are striving for the development of personality, and for better social adjustment in the social world, so as to help bring about the desired results in the education for the blind as set forth in the bill of rights for the handicapped child developed at the White House Conference of 1930:

> To help the child to grow up in a world which does not set him apart, which looks at him, not with scorn and pity or ridicule, but which welcomes him, exactly as it welcomes every other child, which offers him identical responsibilities. . . . To a life on which his handicap casts no shadow, but which is full day by day with those things which make it worth while, with comradeship, love, work, play, laughter and tears, a life in which these things bring continually increasing growth, richness, release of energies, joy of achievement.
>
> "It is the soul that sees."

REPORT OF SPEECH SURVEY IN THE 9-A GRADE

DINA REESE EVANS
Cleveland Heights (Ohio) High School

THE English course of study now in use in Heights High School was written in 1927. For the past three years there has been a definite discontent among the teachers with the results of the English teaching, evidenced by a periodic agitation for a revision of the present course of study. This agitation resulted in the appointment of a curriculum revision committee. Upon one innovation the committee has been unanimous—that regular instruction in speech and oral reading must be introduced as a requirement, preferably separate from the English courses. A formal request was made to the superintendent that immediate steps be taken to start the speech work even before the completion of the course revision. Because of administrative limitations, a compromise plan has been adopted, which, while not ideal, is a fair start toward our goal of "required, progressive, and continuous" speech training.

THE PLAN

According to the plan, now approved and adopted, speech is to be taught twice a week during both semesters of the first year of senior high school. All English I and II classes are to be assigned to the trained speech teachers, who are instructed to emphasize speech two days a week, grammar and written composition two days, and literature one day for the first semester. For the second semester they are to give literature two days and composition one day. Oral interpretation is to be stressed in the study of an anthology of American literature. Electives in public speaking, debate, radio speech, oral interpretation, and dramatics have been recommended for the junior and senior years.

As a preliminary step toward the inauguration of the new plan, permission was given for a survery of the speech needs of the incoming classes who were to be assigned to the new English I. The purpose of the investigation was to discover specifically the abilities of this particular class in order, first, to section the class according to the speech abilities, and, second, to have a scientific basis upon which to build a course of study and a series of assignments designed to meet these particular needs.

THE METHOD

Accordingly, from December 7th to December 18th I carried out an examination routine in the entire 9-A grade, aided greatly by the generous coöperation of the junior high school principals. The plan of the examination and the method of scoring was adapted from that originated by Dr. Harry G. Barnes of the University of Iowa. Each child was assigned a five-minute interview, during which time he (1) gave information as to his own birth date, national descent, and father's business, (2) read a series of sentences containing all of the speech sounds, and (3) talked for two minutes, explaining the meaning of a well-known proverb. On separate score sheets, each child was rated as to his adequacy in the "four fundamental processes." The following explanation of these terms is taken verbatim from Professor Barnes' *Speech Handbook.*[1]

I. *The Process of Adjustment to the Speaking Situation*

A speaker who is well adjusted to the speaking situation possesses a stable, well integrated bodily mechanism, exhibits poise, balance, ease, naturalness, purposiveness. He is free from inhibitions, bodily tensions, and mannerisms. He speaks coherently, fluently, emphatically.

---

[1] Harry G. Barnes, *Speech Handbook*, A Manual for a First Course in Speech Training (1936).

II. *The Process of Symbolic Formulation and Expression.*

This phrase refers to the act of creating, formulating, and expressing thought while speaking. As a speaker converses with others, he creates ideas, chooses and arranges words in phrases and sentences for their conveyance and utters them, all as part of one act or process.

The speaker who is superior in this process, states his thoughts coherently in a form that is adequate and essentially correct.

III. *The Process of Phonation*

This phrase refers to the production and variation of vocal tones, their pitch, intensity, duration, and quality as a basis for audibility and the expression by the speaker of shades of meaning. Pitch refers to higness or lowness of tone, intensity to loudness, duration to the length of time a sound lasts, quality to the individuality of the tone.

A speaker is superior in the Process of Phonation when his voice has a basic quality which is clear, full, rich, resonant, mellow, pleasing, beautiful; it is more often medium or low in pitch; it is legato rather than staccato; it has a reserve of intensity; it is flexible. . . .

IV. *The Process of Articulation*

This phrase refers to the modification of the vocal tones, systematically, to form the speech sounds in connected oral discourse. The speech sounds consist in general of vowels and consonants.

A speaker is superior in the Process of Articulation when the speech sounds are formed correctly, accurately, and fluently. Such a speech pattern is characterized by clear vowels, and precise, light articulation of the consonants, free from noticeable hesitations and interruptions. Precision, unusual clarity, and beauty describe the speech pattern thus produced.

As the child performed, each process was rated separately, using the scale described by Professor Barnes on page 8 of the *Handbook.*

1—inferior, 2—very poor, 3—poor, 4—adequate, 5—good, 6—very good, 7—superior.

The descriptive adjectives which are synonymous with the numbers 1 to 7 are defined as follows:

Adequate (4). The term adequate may be defined as average, just satisfactory, not *poor*—not good. Normally developed but untrained speakers . . . are usually so classified on the majority of items.

Superior (7). This term means definitely outstanding, finished, refined, artistic, unusually excellent, perfect. Highly trained and experienced speakers may reach superiority in some of these items.

Inferior (1). This term means completely inadequate, defective. Few normally developed . . . speakers are so described except when organic or functional defects are present. Items most frequently marked "inferior" are rhythm (stuttering), formation of speech sounds, and voice.

Good (5), *Very Good* (6). These terms refer to degrees of adequacy ranging from "adequate" to "superior." Trained and experienced speakers without organic or functional defects are usually so described on a majority of items.

Very Poor (2), *Poor* (3). These terms refer to degrees of inadequacy or deficiency ranging from "inferior" to "adequate." Untrained, careless, poorly prepared, unmotivated, maladjusted speakers who may present minor organic or functional defects are usually so described on a majority of items.

The standard kept in mind was not that of adult adequacy but of an ability reasonably to be expected from the age level of fourteen to fifteen, an expectancy based upon twenty years of experience with children of that age in schools of various sizes in the states of Ohio, Montana, Minnesota, Illinois, South Dakota, Wisconsin, and Iowa.

RESULTS

In the three junior high schools, 224 children were examined, of whom 114 were boys and 110 girls. They were normally fourteen years old, just completing the ninth grade. Seventy of these children (31%) came from foreign born parents; two were themselves born in Europe. Fifteen (7%) were Italian and 84 (38%) Jewish. Their average I. Q. is 109.7; 47 have an I. Q. of 100 or below.

Adjustment to the Speaking Situation. The students for the most part were not frightened by the unusual situation, but appeared to take it as part of their graduation routine. Without showing signs of fright, they were awkward, hesitant, ill at ease. Table I shows the distribution of scores by schools and by boys and girls. It will be noted that there is no case either defective or superior, and that the curve is fairly normal. Note that 40, or 20%, spoke coherently and with ease, and 10, or 5%, spoke fluently and emphatically.

TABLE I

ADJUSTMENT TO SPEAKING SITUATION

Score	1	2	3	4	5	6	7	Total
				Boys				
Monticello	0	3	6	11	11	2	0	33
Roxboro	0	2	7	12	10	5	0	36
Roosevelt	0	7	12	20	5	1	0	45
				Girls				
Monticello	0	1	1	9	8	1	0	20
Roxboro	0	1	9	12	1	0	0	29
Roosevelt	0	5	21	29	5	1	0	61
				Totals				
Boys	0	12	25	43	26	8	0	114
Girls	0	7	31	50	20	2	0	110
Total 9-A	0	19	56	93	46	10	0	224

The posture of the children as they stood to speak was so noticeably bad that it seemed worth while to make a separate scoring on this point. Some stood with round shoulders, hip and one shoulder thrown out; others with feet wide apart, inert, indolent, and phlegmatic; while others were fidgety, nervous, or tense.

TABLE II

POSTURE

Score	1	2	3	4	5	6	7	Total
				Boys				
Monticello	0	3	6	15	8	1	0	33
Roxboro	0	2	8	21	5	0	0	36
Roosevelt	0	6	14	22	3	0	0	45
				Girls				
Monticello	0	1	6	5	7	1	0	20
Roxboro	0	3	10	14	2	0	0	29
Roosevelt	0	7	26	25	3	0	0	61
				Totals				
Boys	0	11	28	58	16	1	0	114
Girls	0	11	42	44	12	1	0	110
Total 9-A	0	22	70	102	28	2	0	224

Symbolic Formation and Expression. The ability to formulate and express ideas follows closely the I. Q. curve. Those in the lower range of intelligence were quite unable to explain the meaning of the abstract statement of the proverb "Pride goeth before a fall." When a student came near the meaning, he was scored 4, "adequate," even though his statements were inexact and indefinite. Note on Table III that 94, or 42%, did not "know what to say nor how to

TABLE III

SYMBOLIC FORMATION AND EXPRESSION

Score	1	2	3	4	5	6	7	Total
				Boys				
Monticello	0	5	13	12	3	0	0	33
Roxboro	0	1	8	16	6	4	1	36
Roosevelt	0	2	16	19	3	5	0	45
				Girls				
Monticello	0	2	4	9	4	1	0	20
Roxboro	0	2	11	8	7	1	0	29
Roosevelt	0	7	23	22	8	1	0	61
				Total—All Schools				
Boys	0	8	37	47	12	9	1	114
Girls	0	11	38	39	19	3	0	110
Total	0	19	75	86	31	12	1	224

say it;" they were confused and chaotic. Their vocabulary was colloquial, and in many cases sentences were grammatically incorrect, incoherent, and fragmentary. Note also that 31 or 13% spoke in complete sentences and a definite understanding of the meaning of the proverb; 12, or 5%, were clear, logical, and expressive. One boy was markedly superior with an ability developed by training.

The Process of Articulation. Pronunciation and enunciation in 92, or 43%, of the cases was noticeably slovenly and inaccurate. In all but 19, or 8%, of the number there was no precision in the formation of the consonants, and vowels were habitually slurred. Six foreign accents were discovered (Roumanian 1, Bohemian 1, Jewish 2, Italian 1, and Canadian 1); 38 cases of lisped or hissed *s*; 133 mispronunciations of *wh* as in *why;* one case of stuttering.

The following is a partial list of words mispronounced:

an'	for	and	orkard	for	orchard
ast	for	asked	pore	for	poor
de	for	the	pitcher	for	picture
definally	for	definitely	puttin'	for	putting
don	for	dawn	perfessor	for	professor
fort'	for	forth	readin'	for	reading
forgit	for	forget	supprised	for	surprised
frenzide	for	frenzied	theay'tre	for	the'atre
garadge	for	garage	turrible	for	terrible
grawce	for	gross	wistle	for	whistle
git	for	get	wen	for	when
goverment	for	government	wy	for	why
gen'rous	for	generous	wot	for	what
jist	for	just	watcha	for	what you
lotta	for	lot of	ya	for	you
mazz	for	maze	yeah	for	yes
nothin'	for	nothing	zeelous	for	zealous

TABLE IV
THE PROCESS OF ARTICULATION

Score	1	2	3	4	5	6	7	Total
				Boys				
Monticello	0	3	15	13	2	0	0	33
Roxboro	1	1	14	14	6	0	0	36
Roosevelt	0	3	18	23	1	0	0	45
				Girls				
Monticello	0	2	7	9	2	0	0	20
Roxboro	0	0	6	18	5	0	0	29
Roosevelt	2	3	20	33	3	0	0	61
				Totals				
Boys	1	7	47	50	9	0	0	114
Girls	2	5	33	60	10	0	0	110
Total	3	12	80	110	19	0	0	224

The Process of Phonation. Voices which were not definitely unpleasant were marked 4, "adequate." Of the total number, 34, or 15% were pleasing, while 102, or 46%, were a handicap to the child. Sixteen voices were metallic, 18 muffled, 35 hoarse or husky, and 31 monotonous. The voices of many of the boys were in the process of "changing" and were lacking in control of pitch and intensity.

TABLE V

The Process of Phonation

Score	1	2	3	4	5	6	7	Total
				Boys				
Monticello	0	3	9	14	6	1	0	33
Roxboro	0	4	7	18	7	0	0	36
Roosevelt	0	7	28	14	1	0	0	45
				Girls				
Monticello	0	0	10	3	7	0	0	20
Roxboro	0	0	7	15	6	1	0	29
Roosevelt	0	6	26	26	3	0	0	61
				Totals				
Boys	0	14	39	44	16	1	0	114
Girls	0	6	43	44	16	1	0	110
Total 9-A	0	20	82	88	32	2	0	224

Summary and Conclusion

The inquiry has made clear several factors in our situation.

1. While the curve of the ratings on the fundamental processes of speech approximates the normal curve, there is a general skew downward, an indication of a low average in general effectiveness.

2. It would appear that there is probably a close correlation between a student's ability to formulate his ideas and express them adequately and his intelligence quotient, but it is also clear that factors other than intelligence enter into his adjustment to the speaking situation, viz., the quality of his voice, and the correctness and precision of his enunciation.

3. The wide variation in speaking ability points to the advisability of careful sectioning along the lines of abilities and needs. Three groups are imperative—the very poor, the superior, and the in-between. Five sections would be more effective than three, adding a "fair" and a "good" to the classification.

4. It is neither wise nor practicable to devise a standard or uniform course for the entire group. We must be prepared to meet the specific needs of the individuals with a series of assignments set up with the special problems in mind. There must be corrective drill for

the poorer speakers and for the superior a program that will inspire them to a higher level of achievement.

5. The preliminary diagnosis will be put into the hands of the teachers of English I, together with the record of each individual's I. Q., scholarship, and hearing record. During the first week, each teacher will supervise the filling out of a personal history blank for the students in his section. Personality examinations will be administered by the school psychologist to any children who give evidence of poor adjustment.

Such data as is furnished by this survey should enable the teachers to approach the problems of each child with understanding and to help bridge the difficult and dangerous transition from junior to senior high school.

6. A course of study and a program of progressive assignments will be planned which are based directly upon the needs of our own children, not upon theoretical needs applicable to the entire country.

A SUMMARY OF THE DES MOINES HIGH SCHOOL SPEECH COURSE OF STUDY

EARL S. KALP
Des Moines, Iowa

THE Speech Course of Study for Des Moines High Schools is the product of a committee of teachers of speech working in conjunction with the Director of Curriculum Revision of the Des Moines Public Schools during a three-year period of time. During the first year, numerous meetings were held to discuss curriculum problems. At the beginning of the second year, two committees were formed, a Speech Course of Study Committee, and a Dramatics Course of Study Committee. The chairmen of these two committees were assigned the task of actually writing the courses of study. Frequent committee meetings were held to discuss the preparation of specific units.

The members of these committees felt that the diagnostic approach to speech education should be used. Speech tests were prepared by the teachers of speech and administered by the teachers of 10-B English. This procedure made available a record of the individual speech needs of pupils. It also gave important clues as to group tendencies in both speech difficulties and speech abilities. This diagnosis formed the basis of the course of study. In the first part of the outline that follows, the main findings of this diagnosis survey of speech needs in Des Moines High Schools are given.

The remainder of the outline presented here is designed to give those interested in speech curriculum problems a brief view of the cardinal features of the Course of Study in Speech and Dramatics, Volume I, Des Moines Public Schools.

- I. The speech needs of the 10-A pupils, as revealed by the diagnostic survey made by the teachers of 10-B English
  - A. Total number of pupils tested, 1372, and the summary of subjective ratings assigned to these pupils by the teachers of 10-B English
    - 1. Those rated *good*—265
    - 2. Those rated *only fair*—804
    - 3. Those rated *actually poor*—291
  - B. The major findings of the survey
    - 1. Instances of jerky rhythm noted—362; 26%
    - 2. Instances of oral inactivity noted—284; 21%
    - 3. Instances of too rapid rate—164; 12%
    - 4. Incorrect formation of speech sounds

Note: The following-indicated sounds are the ones which the 10-A pupils form incorrectly most frequently:

a — as in *above* and as in *caught*—167 instances—12%
wh — as in *white*—237 instances—17%
zh — as in *vision*—183 instances—13%
th — as in *this*—93 instances—7%
t — as in *tin*—87 instances—6%
ng — as in *ring*—51 instances—3%

- 5. Vocal quality
  - a. Muffled voices 223—16%
  - b. Denasal voices 213—16%
  - c. Breathy voices 175—13%
  - d. Hoarse, husky voices 154—11%
  - e. Nasal voices 109—8%
- 6. Vocal control
  - a. Poor flexibility 250—18%
  - b. Weak intensity 200—14%
- 7. Emotional inadequacy in a speech situation
  - a. Cases of timidity 246—18%
  - b. Cases of indifference 131—9%

Note: It is quite likely that this statistical picture is underdrawn rather than overdrawn. The teachers of English who made this survey made no claim to expertness in detecting speech difficulties. The speech expert would probably detect many more such difficulties.

II. The course and unit divisions

Speech I	Speech II	Speech III	Speech IV
Unit I—Introduction to a Speech Course (Discussions about speech) Unit II—Experiences in Classroom Speaking (Five situations for classroom speaking) Unit III—Reading Poetry Aloud (One poetry-reading situation) Unit IV—Reading Stories Aloud (One story-reading situation) Unit V—Check-up on Progress Made (One speech and one oral reading situation for the purpose of integrating the understandings and skills developed in connection with the first four units)	Unit I—Parliamentary Practice (Involves those parliamentary techniques necessary to the organization of a Speech Club) Unit II—Panel Discussion (Two situations involving panel discussion) Unit III—Short Talks (Two speech situations) Unit IV—Story-telling (One story-telling situation) Unit V—Speeches for Special Occasions	Unit I—Public Discussion Unit II—Open Forum Debate Unit III—Radio Speech	Unit I—Oral Interpretation of Poetry (Two oral reading situations) Unit II—Oral Interpretation of Stories (Two story-reading situations) Unit III—Oral Reading of Plays (One play-reading situation)

III. Some of the skills which it is hoped will be developed in connection with these situations

- A. Ability to select subjects and material appropriate to a particular audience and speech situation
- B. Ability to organize material effectively
- C. Ability to use language correctly and effectively
- D. Correct articulation of the consonants and proper enunciation of the vowels
- E. Smooth speech rhythm
- F. Correct pronunciation of words
- G. Pleasing vocal quality
- H. Vocal flexibility
- I. Effective control of bodily action
- J. Ability to project meaning to an audience
- K. Ability to appreciate meaning found in poetry, stories, and plays
- L. Ability to think clearly and coöperatively
- M. Skill in discussion
- N. Ability to listen critically and courteously

IV. A unit pattern

- A. Objectives of this unit
- B. Subject matter for this unit
  - 1. Speech situations
  - 2. Understandings to be developed in connection with each situation

- C. Suggestions concerning ways in which this unit may be carried forward
  - 1. Activities
    - a. Approach
    - b. Fundamental activities
    - c. Culminating activities
    - d. Additional enriching activities
  - 2. Teaching suggestions
- D. Desirable outcomes
- E. Sources of material
  - 1. For the pupil
  - 2. For the teacher

V. Some educational concepts that were taken into consideration in the writing of this course of study

- A. Speech education involves the whole personality of the pupil. A speech mannerism that offends those who listen may in reality be a personality trait that deviates from the normal personality.
- B. Speech education is often a problem of developing a wholesome emotional adjustment on the part of the pupil rather than a problem of developing physical habits of the speech mechanism. Elocutionary training consisting of artificial drills tends to cover up undesirable emotional habits which are in reality the symptoms of social maladjustment.
- C. Speech education is a matter of enriching the pupil's experiences. The function of the teacher is to provide interesting, challenging and worthwhile speech situations which will tend to stabilize the pupil emotionally, promote clear thinking, and stimulate the pupil to use his imagination constructively.
- D. Speech situations arising in school and community life should be utilized by the speech student, rather than artificial situations imposed upon the pupil from without.
- E. Speech skills are important to the pupil but are developed more effectively when they are incidental to a challenging and worth-while speech situation, rather than when they are regarded as the primary object of emphasis.
- F. Since, in our social life today, the principle of coöperation is taking on a new and vital importance, and since effective speech education has much to do with clear thinking, the techniques of coöperative thinking should receive special emphasis in a speech course of study designed to meet the pupil's present and future social needs.
- G. Speech education should take into consideration the major teachings of the mental hygienists relative to the detrimental effects of tension and a sense of failure on the personality of the pupil. Certainly a speech course of study should tend to omit any of those highly competitive speech activities which place undue strain upon the pupil, or bring him a sense of failure.

VI. An experimental course to be called Speech I, C (Speech Correction)

- A. The need for such a course
  - 1. The diagnosis of speech needs, voice and voice control, made by the teachers of 10-B English indicates that there are many pupils

(now in grade 10-A) who have serious speech difficulties that cannot be handled in the regular Speech I sections.

2. The type and number of those speech disabilities found among 10-B pupils are as follows:

   Total number examined—1372
   - a. Stuttering—34
   - b. Organic defects affecting articulation
     - (1) Teeth—47
     - (2) Lips—47
     - (3) Tongue—60
     - (4) Palate—7
     - (5) Facial paralysis—7
     - (6) Throat—13
     - (7) Nose—44
   - c. Voice defects
     - (1) Nasality—109
     - (2) Denasality—213
     - (3) Hoarse, husky quality—154
   - d. Emotional inadequacy in a speech situation
     - (1) Timid—246
     - (2) Indifferent—131
     - (3) Too aggressive—19
     - (4) Antagonistic—10

   Note: Teachers of 10-B English assigned a numerical rating to each reading performance (1, 2, 3, meaning good, only fair, poor). *It is significant that of the total number examined, these teachers rated 291 pupils 3* (i.e., poor).

3. The figures above represent only the speech needs of the incoming 10-B pupils of last semester. There certainly must be many more pupils with similar needs among the students of the eleventh and twelfth grades.
4. The types of speech disability listed above are not easily taken care of in the regular Speech I course, which is a series of speech situations too difficult for the pupil who feels inferior or who is discouraged and afraid because of his speech handicap. Therefore we recommend that there be added to the offerings of the speech department a course which would be known as Speech I, C, the purpose of which would be to meet the special needs of those pupils who have special speech problems and to give them as much of the regular Speech I course as they can do with profit.

B. The proposed course might include the following-named activities:
   1. Making a careful study of the speech and personality background of the pupil by the teacher
   2. Placing in the hands of the pupils who need it, mental hygiene handbooks to guide them in a better understanding of themselves
   3. Giving of brief inspirational talks by the teacher on problems common to a majority of the group such as:
      - a. Overcoming fear

   b. Relaxation and recreation
   c. Healthful living (rest, diet, exercise)
   d. Development of courage
   e. Self-confidence and self-respect
4. Carrying on informal discussion of problems common to the majority by pupils and teachers. (This in itself is likely to be a very valuable speech situation for those with defects.)
5. Providing individual practice on needed speech and voice exercises
6. Making records of each pupil's speech at the beginning and at the end of the course for the purpose of providing motivation for work and as a means of checking up on progress made
7. Helping pupils to prepare and give reports in history classes or oral readings in English classes
8. Carrying on as much of the Speech I work as possible in conjunction with or following corrective procedures

THE STATUS OF SPEECH TRAINING IN THE SECONDARY SCHOOLS OF THE SOUTH

HARLEY A. SMITH
Louisiana State University

SOUTHERN administrators are recognizing the need of speech in the schools of the South. Revisions in the curricula are being made and speech is one of the subjects being stressed in the new curricula.

Five of the thirteen southern states have separate courses of study in speech; the other nine include some speech training in the English (oral English) courses of study. Nine state superintendents who answered requests for information believe that speech should be taught either as a separate subject or as a part of the English course. In several states projects for the advancement of speech in the secondary schools are under way. These projects are intended to further the advancement of speech either as a separate subject or as one of the key subjects in an integrated program of studies.

ALABAMA

W. L. Spencer, head Supervisor of Secondary Education, says:

> We have not yet felt that it would be wise to have a separate course for speech study in our schools. We do agree that it should be given a large place in the work in English. However, there are a number of large city high schools in the state that have minors in speech and are giving minor credit in that work.

In the Report of the Committee on Courses of Study for High Schools we find that "English is recognized as a key subject in the curriculum. English, as at present conceived, is a unified undertaking which embraces the conventional subjects of the past, making of them an integrated program for the use of speech, writing, and the literature of life. Speech is steadily receiving increased emphasis, both for its social value and as an approach to writing."

Two of the four general objectives in English are: 1. To acquaint each pupil with the commoner uses of speech and to promote his development in the essential uses of informal communication, public address, and oral interpretation of literature.

2. To develop in each pupil the degree of skill in using the mother tongue necessary for effective work at each stage of the course, and to put him in the way of mastery for himself of all the basic mother-tongue skills.

The guiding principles for the selection of subject-matter include:

1. The program of the school should be made functional through the use of speech.

2. The uses of language in life situations are preferable to the type of audience speaking prevalent in the past, as in platform reading or formal debate.

3. Pupils should have opportunities to fit easily into the situations in school which demand effective use of speech.

4. Pupils should engage in speech activities which have social application to life undertakings, such as using the telephone, making announcements, giving instructions, contributing to group discussions, making reports.

ARKANSAS

Miss Marguerite Pearce, of Hendrix College, writes:

1. Some type of speech work is being attempted in almost every "A" grade school in the state. Many of the "B" grade schools are beginning to put speech into their curricula.

2. The kind of speech work varies from school to school according to the capability of the instructor and the attitude of the school authorities.

Work in dramatics is very seldom handled in class work. Most of the work in dramatics is done in groups outside of school time.

Interpretation is done by private instructors.

Debates are not very numerous in school circles. Some of the colleges of the state (Arkansas State Teachers College and The College of the Ozarks) and the University of Arkansas sponsor high school debate tournaments. In some few high schools debates are considered regular class work.

Most of the courses in speech taught in the high schools of Arkansas today come under the head of Fundamentals.

3. Extra-curricular activities include dramatic groups and debating groups.

4. The type of work being done in the Fundamentals course varies from school to school. However, the average course includes work in posture, voice, diction, speech composition, types of speeches, and delivery. The class meets every day for forty minutes. The student receives credit in some schools and in others he receives none.

5. Twenty-five or thirty schools offer speech as a regular course. Others

offer the course without credit. In some schools there are as many as five or six courses offered. In other schools there are two or three available. In some schools there is only one class in speech. The number of classes is not governed by the size of the schools, but rather by the attitude of the school authorities toward speech.

6. Many of the administrators have no interest in the speech work done in the schools because they do not have capable teachers who are able to teach speech as a regular class. They have only the Expression teacher, whose work is ofttimes very poor. In the schools where speech has come into its own, on a level with other courses, the administrators are enthusiastic. The better schools are showing a favorable attitude toward speech work.

7. So far as I know, there is nothing resembling a state course of study in Arkansas.

8. The schools that have been true pioneers in the speech field in Arkansas are Fort Smith, Little Rock, Hot Springs, Searcy, Batesville, Arkadelphia, and Morrilton. The sizes of these towns vary from 80,000 to 4,000.

FLORIDA

M. L. Stone, Assistant Director of Instruction, says:

Speech is classified in most schools as an extra-curricular activity; however, in some schools they have definite courses and, of course, purchase their own textbooks. However, Florida has drawn up a course of study in speech and it has been included in the state courses of study. The course of study plans for four semesters work of five hours a week including Fundamentals of Speech, Public Speaking and Parliamentary Drill, Argumentation and Debate, and Play Production. The general objectives of a course in speech are listed as follows:

1. To develop the instruments of oral expression—voice, speech, and body—to a greater usefulness.
2. To aid the high school student to a greater enjoyment of living.
3. To give the high school student a larger number of social interests.
4. To encourage the high school student to a higher usefulness through his personal development.
5. To develop initiative and leadership in the high school student.
6. To develop a sense of responsibility in the high school student.
7. To teach a worthy use of leisure.
8. To enable the high school student to give and receive intelligent criticism on the various activities concerned with and resultant of speech work.

One credit of speech is accepted for graduation.

KENTUCKY

The Kentucky Association of Teachers of Speech has been striving for three things: (1) to get credit for teachers recognized; (2) to get more high schools to teach speech; (3) to get the State Department to recognize speech. The emphasis has been placed on remedial speech. However, Louis C. Clifton, Director of Extension, University of Kentucky, has used the state speech contests as a means of arousing interest in speech as a regular subject.

LOUISIANA

Louisiana offers three years of speech for credit. The course of study comprises the following-named elective subjects:

> Speech I. Fundamentals of Speech. One unit of credit.
>
> Speech II. Interpretation. One-half unit of credit. Drama. One-half unit of credit.
>
> Speech III. Public Speaking. One-half unit of credit. Debate and Group Discussion. One-half unit of credit.

In a survey made last year it was disclosed that there were over 6000 students enrolled in speech. Most of the parish superintendents contacted are eager to include speech in their parishes schools as quickly as their budgets will allow and as soon as teachers can become qualified to teach speech. It is necessary for a teacher to have 36 semester hours of speech to be qualified to teach it.

MISSISSIPPI

Mr. E R. Jobe, High School Supervisor, says:

> Mississippi does not have a special course of study in speech, but expects definite training in speech or oral English to be given in each year of the high school period. We are engaged at present in the formulation of curriculum materials for grades 7–12. When this material is published, it will contain very definite suggestions and materials for the use of speech teachers.

NORTH CAROLINA

J. Henry Highsmith, Director, Division of Instrumental Service, writes:

> I am unable to say how much oral English, public speaking or speech education is given in our schools. We have not asked specifically for this information in reports made to us and I have no information, therefore, relative to the special classes or the number of pupils taking part in what might be called speech or oral English. All high school pupils in this state are required to take English, which means that 175,000 boys and girls are studying English. How much time is devoted to oral English or speech-English distinctively, I am unable to say.

OKLAHOMA

Last November Oklahoma published "A Program of Speech Education for the Elementary and Secondary Schools and Junior Colleges" of Oklahoma. This splendid survey and report was made possible by the W.P.A. It contains the plan and results of the survey; courses of study for the Elementary grades, Junior High School, Senior High School and Junior College; recommendations for the qualifications of teachers of speech and other interesting and valuable material.

In the senior high school there are five and one-half unit courses of study suggested. They are: The Fundamentals of Speech, Public Speaking, Oral Reading, Argumentation and Group Discussion, and Dramatic Art.

The findings of the questionnaires include such interesting data as these:

> Courses being offered in the 468 schools numbered 692, and a desire was expressed on the part of the administrators to offer 632 additional courses.
>
> Three hundred and fifty-six schools reported that they were offering extra-curricular activities in speech. An estimate indicated that 23,723 high school students were participating in these activities.
>
> One hundred and thirty-two superintendents indicated that they had at least one speech teacher in their systems who had had as much as fifteen hours of college training in speech.
>
> Of the 534 high schools in Oklahoma offering speech, 93 offer one-half unit; 417 offer one unit; and 24 offer more than one unit. In most of the schools responding to the questionnaire, the courses offered are General Courses, 211; Public Speaking, 116; separate courses in Dramatic Art, 22; separate courses in Debate, 13; Choral Speech, 1; Radio Speech, 3; Oratory, 1. Twenty-five schools reported that they offered Radio Speech as a part of a General Course.

In discussing the purposes of courses in Speech, it is stated in the Introduction to Courses of Study:

> In the past, speech has been interpreted in a narrow sense, as vocal communication or interpretation. Today speech is conceived as including all forms of speech activities—conversation, interviewing, formal and informal discussion, platform speaking, stage and screen entertainments, and radio performances.
>
> Speech education is looked upon as a necessity for each individual, whether he be in the group especially gifted in the speech arts, in the group whose speech is normal, or in the group with a speech handicap.

SOUTH CAROLINA

Wm. D. Nixon, State High School Supervisor, reports thus:

> Two schools of our state have been doing some excellent work in the advancement of speech education, namely, the Spartanburg City High School, and the Johnston High School. The policy of this office is to encourage such work, and although no regular course of study in speech has been prepared as such, credit is allowed for work done.

Sumner Ives, Jr., Secretary-Treasurer South Carolina Speech Association, says:

The State Department of Education is favorable to speech and will grant credit for what it considers a good course in secondary schools.

The regular English course of study provides for six weeks of speech work during both the junior and senior years, and all high schools in the state are expected to give this.

Most of the speech work is incidental to the regular English course or carried on as an extra-curricular activity. Almost all of the larger high schools have both a debating and a dramatic club. In general two plays are produced each year, and representatives are sent to an annual declamation and reading contest. Some schools, but not very many, put out a debating team. So far as I know, only Columbia gives any radio training.

TENNESSEE

R. R. Vance, Supervisor, Division of High Schools, says:

We do have a speech arts course in our Tennessee program of studies. It is a one-unit course open to students of any high school year. A teacher who is certificated in English and who has done work in the field of speech arts is considered properly certificated to teach this course according to our present standards.

We are of the opinion that this course has a definite place in our Tennessee program of studies and is filling a felt need.

Laveta Epperson, Central High School, Chattanooga, writes:

There is every reason to believe that, after speech has an opporutnity to show its value in Tennessee Secondary Curricula, we shall receive two units toward graduation instead of one.

TEXAS

The State Department of Education lists speech both as a separate course and as a part of the English course. It lists one credit for speech. The University of Texas grants from one-half to two credits in speech for entrance.

The Debating and Declamation League of Texas Schools, now a section of the Bureau of Public School Interests, sponsors contests in debate, declamation, extemporaneous speech, story telling and one-act plays. Last year more than 600 schools participated in the one-act play tournament.

Four half-unit courses are offered. Credit is given for each separately. They are: Fundamentals of Speech, Public Speaking, Debate and Parliamentary Usage, and Dramatics.

To teach speech in Texas,

> The teacher, a regularly elected member of the faculty, should be a graduate of a recognized school of speech or should have a speech major in a college or university.

VIRGINIA

J. L. Blair Buck, Supervisor Secondary Education, writes:

> In visiting schools I have found a few teachers who are much interested in speech, but in general, while there is a wide-spread interest in public speaking, and many courses in public speaking are now offered, there are phases of speech work involving voice improvement which are much neglected in our program. We have no special course of study. The Extension Division of the University of Virginia has conducted state-wide competitions for many years in public speaking and dramatics. This has kept certain phases of the speech work very active in our public schools.

Argus Tresidder, president of the Virginia Speech Association, says:

> Some schools have introduced work in speech, notably the Suffolk High School. Many private schools pay much attention to the embroideries of "expressions." However, the great mass of the secondary schools in Virginia know nothing about the need for speech work.

Maxine Swartzel, Tarpon Springs, Florida; Sumner Ives, Jr., Greenville, South Carolina; Clara G. Black, Roanoke, Virginia; and Argus Tresidder, Harrisonburg, Virginia, have assisted in this survey.

THE DEVELOPMENT OF SPEECH CORRECTION IN AMERICA IN THE NINETEENTH CENTURY

LUCILLE D. SCHOOLFIELD

Department of Speech Correction, Elementary Schools, Washington, D. C.

IN the index of the Office of Education Bulletin No. 13, "Bibliography of Research Studies in Education," there are two references concerning speech: the first, "Speech Defectives," with the notation, "See Physically Handicapped;" the second, "Speech Training," with the notation, "See also Dramatics and Elocution."[1] If the second had referred not only to dramatics and elocution but to oral arts, rhetoric, expression, public speaking, oratory and similar classifications, there would have been expressed the average idea of speech training and the usual misconception of speech correction.

---

[1] "Bibliography of Research Studies in Education," (1929–1930), *Office of Education Bulletin Buletin No. 13* (1931), 459–460.

It is not with orators, speakers, actors and the like that we are concerned, but rather with speech defectives—those otherwise normal individuals whose impediments not only place them, in government bulletins and elsewhere, in the physically handicapped class along with the blind, the crippled and the deaf, but whose "abnormalities of speech, *per se*," according to Ira S. Wile, "so limit these children and adults in their daily lives that they are unable to realize to the utmost their potential power for uniting in the activities of the world."[2]

In a recent bulletin, *The Speech Defective Child—What Our Schools Are Doing for Him*, Dr. James Frederick Rogers of the Office of Education wrote:

> One may get along very well in many situations without being fluent in public utterance, but when it comes to everyday vocal communications, those who cannot properly start or stop their vocal machinery or who cannot produce the conventional sound represented by the letters of a word are handicapped in proportion to their defectiveness, and they may be debarred altogether from certain pursuits.[3]

The purpose of this report is to trace the development of the speech correction movement in America up to 1890; to note briefly the influence of foreign methods, the kinds of speech defects, the theories as to causes, the methods of treatment in vogue at different times, and the results.

Early history records the sufferings of mankind from defective speech. Centuries ago, Aristotle wrote,

> Lisping is due to the inability to master a letter . . . ; stammering is due to the dropping out of some letter or syllable; hesitancy is due to the inability to join one syllable to another. All of these are due to the want of power; for the tongue is not an efficient servant of the intelligence.[4]

In biblical times, there were many instances of defective speech, from Moses, who spoke of being "slow of speech and of a slow tongue" (Ex. 4:10), to the Ephraimites whose known inability to pronounce the consonant "sh," as in *shibboleth,* was used as a test to distinguish them from the Gileadites in a battle at the river Jordan (Judges 12:6). St. Mark tells the story of the Great Physician's healing one

---

[2] Ira S. Wile, "The Economic Value of Speech Correction," *N.E.A. Proceedings* (1916), 875.

[3] J. F. Rogers, "The Speech Defective Child—What Our Schools Are Doing for Him," *Office of Education Bulletin No. 7* (1931), 3.

[4] Aristotle: *Problemata*, Vol. VII, Book XII, 30 (translated by E. L. Forster, 1927), 902 (a) 902 (b).

> that was deaf and had an impediment in his speech . . . And He took him aside from the multitude, and put his fingers into his ears . . . and touched his tongue . . . And straightway his ears were opened, and the string of his tongue was loosed, and he spake plain (Mark 7:32-37).

Probably the best known and most often quoted story of speech correction is that of Demosthenes and the pebbles, but the debunkers have taken that from us, too. Potter quotes Demetrius and Cicero as saying that Demosthenes spent months training his voice, using a looking-glass during his vocal exercises and applying every power of his will to the conquest of speech defects, the pebbles being but an incidental part of the treatment. Plutarch records that Satyrus, the Grecian actor, was responsible for curing Demosthenes.[5] This claim is supported by Charvin (1867) the great French specialist, who, according to Potter,

> grants to Satyrus the glory of being the first to combat stuttering by lessons of diction, and says that modern success has been in proportion to the "nearness of approach to the simple and natural means which antiquity has transmitted to us."[6]

Thus, we find teachers, scholars and physicians of many eras and countries, from Hippocrates and Aristotle in ancient Greece, to Alexander Graham Bell, born in Edinburgh and preëminent in the realms of speech development on two continents, contributing varied chapters to the history of speech correction.

In America, the influence of foreign teachers and physicians was felt during the entire nineteenth century. Translations of foreign articles appeared with surprising frequency.[7] Methods of teaching found their way across the Atlantic and were adopted by speech specialists, who oftentimes claimed them as their own. Mechanical appliances and crude surgery were quickly imitated in this country.

The classification of speech defects was varied in nomenclature and often caused great confusion. "Stuttering" usually referred to difficult, interrupted speech, characterized by the presence of a spasmodic disorder of the mouth, head, or body; or the repeated utterance of one sound before the next could be emitted; "a temporary inability to articulate, the speech organs being held tightly together."[8]

---

[5] S. O. L. Potter, *Speech and Its Defects* (1882), 41–42.

[6] "Demosthenes," *Plutarch's Lives* (Thomas Crowell Co., New York, 1909), Vol. III, 172.

[7] *The Voice* (1879–1890).

"Stammering" was often used synonymously with "stuttering," but in many instances designated such impediments as lisping, lalling, the substitution of one consonant for another, or any defect of enunciation.

In Dunglison's *Medical Directory of 1868,* stuttering, stammering, begaiement, dyslalia and psellimus are given interchangeably as "imperfect or depraved state of articulation."[9]

The following definitions are of interest in that they clearly show that the terminology varied with the writer:

Gutzmann (1895), a German with an American following, described the difference in one sentence: "Stuttering is not, like stammering, a defect of articulation, but is a defect in conversation."[10]

Both Dunglison[11] and Potter[12] classified all defects of consonant utterance under the general head of paralalia.

Paralalia included:

Lisping, or sigmatism, referring to the incorrect action of the tongue against the teeth, in the enunciation of *s, z, sh, ch* and *j,* and the substitution of the letters *th* for *s.*

Lalling, the substitution of the letter *l* for many consonant sounds.

Lambdacism, the inability to pronounce the letter *l.*

Rhotacism, the defective pronunciation of *r.*

Rhinism, the nasal twang.

In general, the specialists divided speech disorders into two groups: stammering and stuttering, used synonomously; and articulative defects.

Professor Alexander Melville Bell, noted philologist, wrote: "Stuttering and stammering are interruptions of vocal continuity, accompanied by stoppage of breath, pressure and suctions.

"Articulative Defects . . . such as lisping, burring, lallation, etc. —consist merely in the substitution of one consonant for another or one mode of organic action for another; nasal instead of oral emissions; all these errors save in the rare cases of congenital malformation are susceptible of perfect correction."[13]

---

[8] S. O. L. Potter, *op. cit.,* 30.

[9] Robert Dunglison, *A Dictionary of Medical Science* (1869), 804.

[10] Albert Gutzmann, *Die Gesundheitspflege der Sprache* (Breslau, 1895), 107.

[11] Dunglison, *op. cit.,* 709, 848.

[12] Potter, *op. cit.,* 32.

[13] Alexander Melville Bell, *The Science of Speech* (Reprint, 1897), 44–45.

During the first half of the nineteenth century, the speech specialists apparently confined their efforts to the cure of stuttering and stammering. The year 1825 probably marked the advent of the first method of historical interest on this side of the Atlantic. This method is sometimes referred to as "The American Method, Mrs. Leigh's Method, or the Leigh-Yates Method."

There are many versions as to its origin, but the one usually upheld is the following:

> The inventor of Mrs. Leigh's system, Dr. Christopher C. Yates, of New York, a medical man of high talents and very strong natural powers, had a daughter afflicted with stammering. After attentive observation and long study of her case, he succeeded in hitting upon a method which effected a cure. This method he imparted to the young lady's instructress, Mrs. Leigh, an Englishwoman, in order that it might be pursued during school hours.
>
> The inventor soon determined to extend its benefits to others. Finding that Mrs. Leigh entered into the scheme with zeal and ability, he placed her at the head of the institution; and, fearful of the reproach of empiricism, he chose that it should pass under her name.[14]

The following advertisement appeared in *The National Observer,* of Albany, New York, September 1, 1826:[15]

> STAMMERING
>
> *New York Institution for Correcting Impediments of Speech*
> No. 254 Broadway, opposite the Park.
>
> Mrs. Leigh, the principal of the institution, has engaged Dr. C. C. Yates, a professional gentleman of high respectability, to aid her in superintending it. She feels warranted in assuring the public from the perfect success she has had in cases of stammering and other impediments in speech that have come under her care, that *all* stammerers can be cured and the most obstinate case can be made to speak with comparative ease and fluency, in a few weeks, and many in a few days.
>
> Mrs. Leigh can exhibit numerous testimonials, at the institution, of the success and efficacy of her system. The public cannot demand a more satisfactory one than the following, from the gentlemen who occupy the first rank in science and literature, and to whom she has confidentially communicated.
>
> New York, April 12, 1826
>
> Having received from Mrs. Leigh an explanation of her theory for the correction of stammering and other impediments of speech, and having visited her institution, it is with great pleasure that we offer to the public our testimony in her favor. From the many instances we there saw of cure, even when the habit had been of long standing, as well as from the assurance of many reputable per-

---

[14] J. Edward Warren, "Remarks on Stammering," *American Journal of the Medical Sciences* (1837), 84.

[15] *National Observer* (Albany, N. Y., September 1, 1826), 3.

sons, of the great advantage they had derived from her instruction, we sincerely believe it will prove a public benefit, and we hope that Mrs. Leigh may obtain the patronage her ingenuity and persevering patience have so well deserved. We do not hesitate further to add our conviction, that an adherence to her rules on the part of the pupil is *all* that is requisite to effect a perfect cure.

Signed

Sam'l L. Mitchell Professor of Materia Medica and Botany, in the University of N. Y.	John M'Vickar, D.D. Professor of Moral Philosophy, Columbia College
John Watts, Jr., M.D. Physician to the New York Hospital	James R. Manley, M.D. President of New York State Medical Society

When it is noted that Mrs. Leigh's school was endorsed by men of such prominence, her method of cure takes on added significance. The "Leigh Method" and its far reaching effect may best be shown by an old letter on file at the Volta Bureau, Washington, D. C., presumably addressed to Professor Alexander Melville Bell, and quoted herewith:

Dublin, December, 1855

Dear Sir:

I copied the annexed article from an old magazine. I dare say you will laugh at it as more quackery; but at the same time every professional man feels some interest in articles that relate to his profession; so I thought you might (if you have not read the article) take an interest in reading it.

Yours faithfully,
(Signed) A. Booth.[16]

STAMMERING AND ITS CURE

There is a paper on this subject in the *Medical Quarterly Review,* translated from a foreign journal, which is, we presume, thought by our contemporary to be worth attention. This method of cure was, it appears, brought to Europe from America, by a Mrs. Leigh. She entered into a partnership with Dr. Malbouche at Brussels, from whom the secret was bought by the Belgian Government; the system had likewise met with some approbation in Prussia. The whole art consists of the following rules: The stammerer is to press the tip of his tongue as hard as he can, against the upper row of teeth; is to draw a deep breath every six minutes, and is to keep perfect silence for three days, during which this pressing of the tongue and the deep inspirations are to be continued without interruption. During the night, small rolls of linen are placed under the tongue in order to give it the required direction even during sleep. When three days have expired, the patient is to read aloud slowly to the physician for an hour. During this exercise, care is taken that the stammerer is never in want of breath, and he must, therefore, be made to stop frequently, and inspire deeply.

---

[16] A. Booth. Letter on file at the Volta Bureau, Washington, D. C.; Article, "Athenaeum," attached to the letter.

> The patient is to be admonished to keep the tip of the tongue floating when he speaks, and never to allow it to sink into the interior cavity of the lower jaw.
> (Athenaeum)

The Medical Quarterly Review, of London, to which the foregoing article referred, continued with the comment that

> it would hardly be believed that this most simple method of treatment could have such striking success as this has, even in the worst cases. Whether it is that speech is made more easy by the mechanical direction of the tongue, which, after three days' pressure remains of itself in the floating direction, or whether it is from the moral influence exercised by three days silence and the mystery that hangs about the treatments, certain it is that the result is immediate and surprisingly favorable, but, unfortunately, it is not lasting.[17]

In America, the cures were miraculous, and pupils flocked to the school organized by Dr. Yates with Mrs. Leigh at the head. Teachers, hearing of the unparalleled results, came to study and to carry the methods back to their pupils.[18]

September 15, 1826, another advertisement was placed in the *National Observer*, of Albany, N. Y., by Jacob S. Miller of Greenbush, N. Y., a former pupil of Mrs. Leigh, stating the efficacy of her system, the undisputed fact of daily cures, and the opening of his own school in Greenbush.[19]

A small notice appeared in *The Albany Argus and City Gazette*, of May 29, 1826, carrying the following announcement:

> Among the useful efforts to remove the defects of Nature, is the boarding and day school of Miss Colter, at Princeton, N. J., where young ladies who are afflicted with an "impediment of speech" are carefully instructed, and where the impediment is corrected.[20]

Whether Miss Colter was a disciple of Mrs. Leigh is not known, but many schools of similar nature sprang up throughout the country. Dr. Warren said that "because so many inexperienced teachers attempted to make permanent cures in a short time the system soon fell into disrepute." The method has had numerous modern imitations, and continues to crop up every few years as a new, original and infallible cure.

A noteworthy and scientific article on stammering, during the first half of the nineteenth century, appeared in *The American Jour-*

---

[17] "Stammering and Its Cure," *Medical Quarterly Review*, VII (April 1, 1835), 261.

[18] Edward Warren, *op. cit.*, 84.

[19] *National Observer* (Albany, N. Y., Sept. 15, 1826), 3.

[20] *Argus and City Gazette* (Albany, N. Y., May 29, 1826), 2.

nal of Medical Science, 1837. The article, entitled "Remarks on Stammering," was written by a stutterer, Dr. Edward Warren of Boston, Massachusetts.[21]

Dr. Warren wrote:

> The obscurity which rests upon stammering (or Psellimus) and the vague and conjectural manner in which most medical writers are content to treat it, is a matter of surprise. The hesitation and doubt, on the one hand, with which professional writers allude to it; and, on the other hand, the confidence with which the inventors of systems for its cure set forth their claims, are equally remarkable. It seems evident that the subject has obtained very little attention from physicians.

Dr. Warren believed stammering originated in a weakness of the nervous system—in irregular action of the nerves. Afterwards, the fear of stammering causes a person to stammer; the organs of speech soon acquire a depraved habit; the nerves are habituated to irregular action, and the habit may become difficult to eradicate, even if the mental cause is removed. In his opinion, the mental and physical causes were united in every degree of complication, almost to the point of mono-mania. Probably in an effort to turn the tide against the zeal for surgical operations sweeping Europe at that time, he spoke convincingly of the fact that organic diseases or organic defects do not produce stammering, and said,

> Whatever knowledge discoverers in anatomy and surgery may give us of the organs of speech, no light will be thrown upon the means of remedying the impediment. Why? Simply because the organs of speech may be perfect, and yet the speech defective. In the majority of stammerers there is no organic defect.[22]

Dr. Warren stressed the importance of good health habits, attention to physical exercise, diet, environment, etc. He gave a few rules for articulation. He advised the pupil when he wishes to speak "to place himself in a position easy and natural; to keep his mouth well open, to obtain command of voice, to avoid false motions of the tongue and lips, to read aloud for two or three hours daily, and to practice before a glass for the articulation of elementary sounds." He ended by stating that "whatever may be employed for the relief of the affection, no permanent advantage will be gained, in the majority of cases, unless resolutely persevered in for one or two years"—and stated his belief that, with perseverance, stammering can be cured with as much certainty as any other chronic disorder.

[21] Edward Warren, *op cit.*, 75–99.

[22] *Ibid.*, 77.

In spite of Dr. Warren's efforts to prove that stuttering arose from no organic defect, about 1841 American surgeons took up their knives to follow the fashion of Europe. Blood flowed in profusion from useless clipping and slicing of tongues and mutilation of other organs.

Post, Mott and Parker were the chief offenders. They, in turn, had many imitators. When it was discovered that the benefits were in no way commensurate with the amount of suffering entailed, the trouble often returning before the wound had healed, a reaction set in, and the most prominent surgeons admitted that treatment by operation was worthless. Since then there are few records of operation for the cure of stuttering.[23, 24]

Hardly had the mania for operations passed when the mechanical "cures" came into vogue. These were many and varied: linen under the tongue, as prescribed by Mrs. Leigh; pebbles, as used by Demosthenes; cork between the teeth, recommended by Charles Kingsley and adopted by some American teachers; and many other peculiar contraptions.

The most popular appliances were those invented by Robert Bates of Philadelphia. They were patented, widely advertised, and sold for the sum of $35 each. Strange as it may seem, they were highly endorsed by such a notable group of scientists as the "Committee on Science and the Arts" of Franklin Institute, whose report in the *Journal of Franklin Institute,* 1854, is quoted herewith in part:

REPORT ON INSTRUMENTS FOR THE CURE OF STAMMERING[25]

> The Committee on Science and the Arts constituted by the Franklin Institute of the State of Pennsylvania, for the promotion of the Mechanic Arts, to whom was referred for examination, "Instruments for the Cure of Stammering," invented by Mr. Robert Bates of Philadelphia, Pennsylvania:
>
> Report:
>
> That much discrepancy of opinion has prevailed as to the cause and consequent treatment of stammering. Many of the earlier writers have attributed all the varieties of this form of defective speech to some organic affection of the vocal apparatus, or malformation of the parts that compose the mouth and fauces; as, for example, hypertrophy of the tongue, a low position of that organ in the mouth, enlargement of the tonsils, uvula, etc. The treatment, based upon

---

[23] S. O. L. Potter, *op. cit.*, 52.

[24] C. S. Bluemel, *Stammering and Cognate Defects of Speech* (1913), 223.

[25] *Report on Robert Bates' Cure for Stammering* (Published by Jefferson Medical College). Combines *Clinical Report of Professor Dunglison* (Feb. 12, 1852). On file at Surgeon General's library, Washington, D. C.

these erroneous and limited views as to the cause, was necessarily as various as it was unsuccessful . . .

In all these instances it is obvious that a *special* was mistaken for a *general* cause.

Mr. Bates, by an independent course of investigation and observation upon himself and others laboring under stammering, has arrived at the same conclusion concerning the difficulty to overcome as is entertained by the modern physiological school.

The instruments invented by him are all based upon the same principle, and, in the opinion of the committee, are more efficient in obviating the vocal defect in question than any other contrivance or method with which it is acquainted . . .

Mr. Bates has invented three varieties of instruments as applicable to all forms of stammering; all have the same object in view, however,—the maintenance of an uninterrupted current of sonorous breath.

His instruments are as follows:

1. A narrow, flattened tube of silver, seven-eighths of an inch in length, very light, thin, and smooth . . . This is applied to the roof of the mouth—in such a manner that the anterior end is lodged just behind the teeth . . . In this position it is maintained by a delicate piece of wire or thin slip of India rubber fastened to one end of the tube, the other end passing between the incisor teeth of the upper jaw. This tube is intended to overcome the difficulty in the pronunciation of the linguo-palatal letters, which are formed by the application of the tongue to the palate. This it accomplishes by preserving a continuous current of air, thus preventing spasms . . . and thus restoring the self-confidence of the sufferer.

2. For the explosive consonants . . . the contrivance consists of a hollow, bi-convex disc, from one end of which projects a silver tube, which, passing out between the lips, keeps up the communication between the atmosphere and the oral activity . . .

3. For the . . . guttural sounds, Mr. Bates has contrived a belt, made of patent . . . leather . . . , and lined with morocco. This belt is concealed in an ordinary stock or cravat, and in this manner secured around the neck . . . On the anterior surface of this belt, is fitted a metallic plate, through which passes a regulating screw . . . When the apparatus is adjusted about the neck . . . the pressure upon the larynx can be increased or diminished, as required . . .

An advantage of some importance possessed by this apparatus is that it can be worn without attracting notice, two pieces being entirely concealed; while the tube which projects externally from the silver disk may be disguised by slipping over it the barrel of a quill, cut like a tooth-pick. Moreover, each of the pieces can be most easily and expeditiously applied, as occasion may require. . . .

By order of the Committee,
William Hamilton, Actuary.

For these "ingenious and useful inventions," the Franklin Institute awarded to Mr. Bates the Scott Legacy Premium.

At Jefferson College on February 12, 1854, a clinic was held demonstrating the value of these appliances. A pamphlet written by Professor Dunglison explained in detail the value of Mr. Bates' invention, and cited the entire report of the Franklin Institute.[26]

Meanwhile, in Edinburgh, into a family which, for two generations, had been outstanding in the world of speech, a child was born—Alexander Graham Bell. He was destined not only to increase the fame of his grandfather, Alexander Bell, in foreign realms of speech, but, with his father, Alexander Melville Bell, was to contribute the most scientific aids of the nineteenth century to the development of speech correction.

Alexander Bell was recognized, early in the nineteenth century, as an authority on pure diction and speech defects. His book, *Stammering and Other Impediments of Speech,* published in London in 1836, "repudiated the wanton cruelty of surgical operations, the ministering of the quack and the persons who have not studied the phenomena of speech."[27]

Alexander Melville Bell, in the mid-forties, advertised in the city directory of Edinburgh as a "Professor of Elocution and the Art of Speech." His book, *The Observations of Speech, the Cure of Stammering and the Principles of Elocution,* proclaimed that he believed the cause of stammering originated in infancy, either from bad example, or misdirection, or indirection of the early attempts to articulate. Since stammering was the result of a bad habit, Professor Bell concluded it was "therefore beyond the province either of medical or surgical treatment, and, within that, exclusively, of the educator."[28]

In Edinburgh, Professor Bell announced his System of Alphabetics, known as Visible Speech. The system brought Melville Bell great fame during his lifetime and created quite a stir among phoneticians and philologists as well as experts in speech correction on both sides of the Atlantic. Melville Bell used his son, Alexander Graham Bell, to demonstrate the symbols when he lectured about them, and Graham Bell's interest in speech, developing continuously from this time, eventuated in his great invention. To quote Catherine Mackenzie, secretary and biographer of Alexander Graham Bell, Visible Speech was "the most important link in that chain of inheritance which brought about the speaking telephone."[29]

---

[26] Robley Dunglison, *Clinical Report on Robert Bates' Cure for Stammering* (Philadelphia, 1854).

[27] Alexander Bell, *Stammering and Other Impediments of Speech* (London, 1836). Advertisement in front of book.

[28] Alexander Melville Bell, *The Observation of Speech, the Cure of Stammering, and the Principles of Elocution* (1866), 24.

[29] Catherine Mackenzie, *Alexander Graham Bell, the Man Who Contracted Space* (1928), 19.

Melville Bell's main purpose in developing Visible Speech was to evolve a means of writing any language phonetically, and thus to make it possible for anyone familiar with the symbols to pronounce words in any language, whether he had ever heard them or not. The system

> reduced to a series of printed symbols the anatomical positions which the speaking organs take in uttering sounds. These symbols were so drawn as to indicate the shapes taken by the lips, the positions of the tongue, and so on, and once a sound was written in its proper symbols, one had only to reproduce the physical positions with his own organs of speech in order to produce the sound. There was, for instance, a symbol indicating closed lips, voice passed through the nose. When the lips are closed and a nasal sound made, the result is the sound of *m*, whether the language is English or Choctaw.[30]

In 1860, Melville Bell and his brother, David Charles Bell, published *Bell's Standard Elocutionist*. It is claimed that the book did more than any other agent on two continents "to make speech articulate."[31] Certain it is that the development of Visible Speech and the *Standard Elocutionist* increased Melville Bell's fame, and in 1868 he was invited to the Lowell Institute of Boston to give a series of lectures on his methods and systems in Speech Correction and Visible Speech.

His lectures so impressed certain teachers of the deaf who heard them that he was asked to return and give a course to the teachers of the Boston School for Deaf Mutes. Not being able to fill this engagement, he sent his son, Graham Bell. Graham Bell decided to remain in Boston, and in 1872 he opened a school of Vocal Physiology at 35 West Newton Street. His announcement read, in part:[32]

> ESTABLISHMENT OF THE STUDY OF VOCAL PHYSIOLOGY
>
> For the Correction of Stammering and other defects of utterance and for practical instructions in Visible Speech, conducted by Alexander Graham Bell, member of the Philological Society of London.

Here he followed the principles of his father and edited a little manuscript periodical *The Visible Speech Pioneer*, which he sent to schools employing the Melville Bell symbols.

---

[30] *Ibid.*, 20.

[31] *Ibid.*, 33.

[32] Alexander Graham Bell, *Original Catalogue, School of Vocal Physiology* (1872), title page.

In his pamphlet, *Nature and Use of Visible Speech,* Alexander Graham Bell said:

> In the Visible Speech Alphabet, every letter and every part of a letter has a definite physiological meaning . . . Stammering and many other forms of defective speech, and all dialectic peculiarities, are perpetuated by imitation. "Knowledge is power." When teachers themselves know what they do in speaking well, the correction of all peculiarities of utterance will be a matter of little difficulty.[33]

In 1875, at Boston University, Alexander Graham Bell advertised a "class for Parents and Teachers of those with Defective Speech." In his advertisement he stated, "Instruction will be given in the mechanism of speech, with special reference to the correction of stammering and other forms of defective speech."[34] This probably marks the first university class for the instruction of teachers of speech correction. Bell taught in the Boston School of Oratory from 1873 until the end of the year 1879–80, when the College of Oratory was discontinued.[35] His courses were described as[36] "Culture of the Speaking Voice," "Mechanism of Speech," "Visible Speech," "Methods of Instructing Deaf Mutes in Articulation."

His classes in the university were unexpectedly large and his lectures were enthusiastically attended. The Bell methods of instruction and Visible Speech were adopted in many parts of the country. In *The Vocie,* a magazine devoted to voice culture, Benjamin Cutter wrote,

> Visible Speech, by teaching the pupil the sure and exact mode of organic procedure, cannot fail to obviate the difficulty of clear enunciation. Visible Speech is being introduced into private schools and has been endorsed by many State and City School Superintendents and educators.[37]

That Visible Speech formed the basis of the articulative exercises in use in the schools is shown in the Preface to Munroe's Fourth Reader,[38] which were widely used in Boston and Indianapolis, and probably in many other cities, in an attempt to correct the articulatory defects of pupils. The frontispiece of the Munroe Fourth Reader displays a diagram of the organs of speech.

---

[33] Alexander Graham Bell, *Nature and Use of Visible Speech* (1872), 4.

[34] Alexander Graham Bell, *Advertisement, School of Vocal Physiology* (Boston University, No. 18 Beacon Street, Boston, Mass., 1875).

[35] Boston University: Letter, Information Bureau, Mar. 18, 1832.

[36] D. L. March, *Bell, Benefactor of Mankind* (Boston University, 1930).

[37] Benjamin Cutter, "Visible Speech and Some of Its Uses," *The Voice,* III (1881), 37.

[38] Lewis B. Munroe, *Fourth Reader* (1872).

The preface states,

> Whatever other office a reading book should serve in a school room, we believe all are agreed that one of its main purposes is to teach articulation and pronunciation—the utterance of language. We have local faults and peculiarities of pronunciation, or "provincialisms," in every section of the land. Besides these, the constant influx into this country of foreigners from every nation upon the earth has a tendency to corrupt our speech. The school room is almost the only place where a remedy can be applied. We have presented therefore in the introduction to this book the best means of which we have any knowledge for correcting these defects. . . . A guide is given for the formation of every vowel and consonant by figures and diagrams illustrating the positions of the organs of speech required for each.
>
> In carrying out this idea, we have been fortunate in securing the coöperation of Mr. A. Graham Bell, whose wonderful success in teaching deaf-mutes to speak has afforded the most striking demonstration of the merits of this physiological system of instruction. Educators who may wish to study the subject still more closely and learn all the possibilities of the organs are referred to the volume entitled *Visible Speech,* by Professor A. Melville Bell.[39]

The preface continues with definite hints to teachers. Dean Munroe said,

> If a syllable is mispronounced, it is because the organs of speech are placed in a wrong position. The remedy is to substitute a conscious, intelligent use of the organs for instinctive action which is natural. For example, substitution of *t* or *d* for *th*. A child says *tree* for *three, wid* for *with, fader* for *father*. This is because the tip of the tongue is placed too high, behind the upper teeth or against the gums instead of under the points of the upper teeth. In obstinate cases the child should be required to protrude the tongue between the teeth, and make a prolonged sound of *th*. The sound of *t* cannot, from its nature, be prolonged.[40]

In January, 1879, appeared what was probably the first "Speech Correction" magazine. It was a monthly called *The Voice* and devoted to voice culture with special attention to stuttering and stammering. The editor was Edgar S. Werner, a stutterer, of Albany, New York.

Mr. Werner's first editorial reads:

> *The Voice* hopes to be a tongue to thousands who are measurably deprived of one of the noblest faculties given to man. It will be opposed to the so-called "Secret Methods" and will do its best to expose them. It will encourage those who are doing what they can to remedy defective utterance. All systems, as far

---

[39] *Ibid.,* Preface, 3.

[40] *Ibid.,* Preface, 5.

as known, will be given. Arrangements have been made with authorities on the voice, the mind and nervous system. Speech sufferers will describe their cases and give their experiences. In short, everything will be done to throw light on this most important subject.[41]

The Voice, later known as *Werner's Magazine,* was published from 1879 to 1910. It kept its first editorial pledge and gave résumés of articles published in foreign journals on speech correction, attacked methods of treatment which were believed unscrupulous, published testimonials, and had many advertisements of schools for the correction of speech defects. Lennox Browne,[42] in his *Voice, Song and Speech,* stated that much praise was due and much credit should be given to Mr. Werner, that this important social infirmity (stammering) is being treated from a new standpoint.

The following advertisement appeared in *The Voice* in December, 1879. It is interesting not only because it was one of the early schools founded for the correction of stammering, but because it clearly illustrates the influence of foreign methods in the treatment here in America.

(Advertisement)

THE AMERICAN VOCAL INSTITUTE

An Educational Establishment for the Treatment of Stammering, Stuttering, and all Defects of Speech and Nervous Affections of Voice and Articulatory Organs.

J. E. Sutterlin, Director   103 Waverly Place, New York.

The founder and manager of this school, while at college in 1864, had had his attention drawn to speech impediments and the means that would yield their amelioration. Subsequently, finding there was no place in this country where the stammerer could receive the assistance which science had pointed out could be afforded him, and noting upon all sides how those afflicted were constantly led astray and deceived by pretentious quacks with their mystical cures, which each applicant was oath bound not to disclose, he was led to establish the school in 1873.

The following quotations are from the first circular:

Stammering and stuttering are among disorders, the treatment of which, by reason of their comparative rarity and the necessity of treating them psychically and physically, removes them from the sphere of medical men and renders necessary a method of treatment based upon natural law.

---

[41] Edgar S. Werner, Editorial, *The Voice,* I (1879), 6.

[42] Lennox Browne, *Voice, Song and Speech* (1884), 288.

> Our methods consist in neither operations, drugs, charms or mechanical appliances. . . . We treat all cases on purely scientific principles. . . . We invite investigation from all sources. Neither secrecy nor reserve is imposed on visitor or pupil.
>
> At first, we formed our basis from several methods for many years in use abroad, and tested with years of experience by men of intelligence and learning, to which we soon added, and, as we thought, made improvements. The mode of treatment now carried out at this school is similar to that of M. Chervin, late of Lyons, France, whose system has been adopted and is supplied by the governments of France, Belgium, Spain and Italy, after having first been made the subject of investigation by commissions appointed by the said governments.
>
> We will undertake to cure any case, except where there is organic or paralytic trouble. Pupils of all ages are received from five to fifty years. Time necessary at the Institute, about four or six weeks.[43]

In summarizing what has been done for the speech defective during the nineteenth century, we find remedies divided into three classes: (1) mechanical, such as the treatment of Mrs. Leigh, the Bates appliances, etc.; (2) surgical—mutilation of the tongue with the knife, now regarded as barbarous; and (3) educational treatment such as Dr. Warren and the three famous Bells advised.

In my opinion, speech correction would have progressed to a far greater extent if Alexander Graham Bell had not turned his attention so whole-heartedly to work for the deaf and to the development of the telephone.

During the nineteenth cenutry, the huge reservoir of speech correction possibility was only tapped. Yet upon those pioneers who sought for methods to relieve those afflicted with defective speech should come at least part of the blessing of Him who "made the dumb to speak."

---

[43] Advertisement, *The Voice* (December, 1879), 144.

CERTAIN ASPECTS OF CHORAL SPEECH

(From an interview with Miss Marjorie Gullan)

MARY HALDEMAN ARMSTRONG
Mountain Lakes (N. J.) High School

CHORAL Speech, "the vocal interpretation of a poem by a group of voices instead of a single voice," has met with nation-wide favor in the United States, especially in the schools, where it is found to possess a psychological as well as an artistic value. In many cases there have sprung up harmoniously-blended choirs of enthusiastic young people who interpret poetry sensitively and intelligently; in a few cases the outcome has been that of mechanical and monotonous unison speech, showing clearly that merely uttering words together is not speaking chorally.

While attending two of Miss Marjorie Gullan's summer courses at the Speech Institute in London, it occurred to me that her answers[1] to some frequently-asked questions might help those teachers of English and speech who are introducing verse speaking to all their classes in their efforts to have poetry spoken, rather than read silently.

1. How do you divide a class, where you are teaching choral speech, into light, medium and dark voices?

We do not nowadays divide the voices according to pitch but according to texture and quality. It is not necessary in any case to group your students with regard to voice quality in the early stages of the work. Let them, at the outset, concentrate upon unity of thought and feeling, control of tone, and intelligent grasp of phrasing and intonation through speaking simple rhymes or refrains; then in working on a poem like "Lord Randal," one group can be asked to take the question and the other the response, or if the poem is one where sequence is used, you can divide the class into three, four or five parts, according to the form of the poem.

In the experimental days of Choral Speech, the voices were separated into light (high-pitched) and dark (low-pitched) groups, but this division was found unnatural for speaking purposes because the pitches of the speaking voice are never so far apart as they are in music. For instance, one section of dark voices might ask, "Where are you going, my pretty maid?" and the other section of light voices might respond, "'I'm going a-milking, sir,' she said"—with the difference in pitches so far apart as to present a quite unnatural effect; therefore this method of grouping voices has been abandoned.

On the other hand, it is extremely valuable when accomplished work comes to be done, for the conductor to know how to arrange the voices by means of texture and quality. He usually places the various groups of speakers as closely together as possible in wedge formation so that they can be sensitive to each other's reactions. As a rule, it will be found better for the blending of voices to have the heavier and warmer voices behind the lighter ones.

---

[1] I have a letter from Miss Gullan authorizing the publication of these data. Many of her ideas here recorded embody her latest research, and have not been published elsewhere.

A poem in which this grouping according to voice texture can be carried out effectively is Lindsay's "The Santa Fe Trail," which is particularly suited to a mixed choir of boys and girls or men and women because of its strong and vivid contrasts. The class can be divided into boys' voices, a section of well-blended, dark (meaning strong or warm) and less-dark girls' voices, and a smaller number of the lightest (in quality or texture) girls' voices. Usually the boys' voices take the lines describing the noise and speed of the cars, such as the passages beginning, "Ho for the pace-horn" and "On each snapping pennant." The dark girls' voices take the quieter passages, such as the introductory lines beginning "Ho for Kansas," and also those beginning, "Listen to the gold-horn;" and the lightest voices speak the lines of the Rachel-Jane.[2]

2. Do you still use "finger tipping" when starting to teach a poem to young children?

No, we gradually began to see that this method of marking the measure did not give sufficient flexibility to the speech.

3. What do you substitute for "finger tipping," and how do children come to realize rhythm?

Children come best to realization of rhythm by the making of bodily response to a variety of rhythms in rhymes spoken by the teacher, and also by means of mimed and acted jingles. For the rest of the poetry, a light conducting movement, definite yet flexible, is what we now use.

4. Are elaborate lighting, stage scenery, costume and gestures an integral part in the demonstration of a verse-speaking choir?

Definitely not, unless the choir is engaged in presenting a choric drama. Lighting, scenery, costume and gestures are necessary parts of dramatic representation, but such accessories have no place in the speaking of lyric poetry of which so much choric speaking consists. Lyric speech, being the re-creation of our inward reactions to outward experiences, can only be hindered and not helped by external methods such as these.

It may be found convenient, however, for the members of the choir, and pleasant to the eyes of the audience, if a uniform type of costume is adopted; but this costume should be as simple as possible and in a style which does not date, and in which any type of verse could be equally well spoken.

5. What are some of the essentials which the choir must study from the very beginning?

a. Control of tone. It needs to realize that sheer volume of tone is not capable of rendering the subtler shades of imaginative speech. Loudness kills delicacy and sensitiveness in speech.

b. Good forward voice production. This forward placing of the voice is most important if pleasant, flexible tone, free from tension and from nasalization is to be achieved. Sir Walford Davis has said to speakers and singers, "Feel as if the sounds danced on the outside edge of your lips."

---

[2] "The Santa Fe Trail," in Marjorie Gullan, *The Speech Choir* (Harper and Brothers), 217.

c. Crisp, clear-cut articulation. The choir should be much more aware also of the part played by consonants, not only in moulding and shaping the words, but in giving emphasis and in adding to vocal power.

d. Knowledge of phrasing and of pitch and stress with their relation to meaning and mood.

e. A sure sense of rhythm and a clear understanding of the difference between meter and rhythm.

f. Sincerity of thought and feeling.

6. What qualifications should the conductor of a verse speaking choir possess?

Some qualifications are: a good literary background, real sensitiveness to imaginative language, and a sound knowledge of the technique of speech and voice. The conductor should know what poetry is worth speaking and what is not, and should have taste and discrimination in presenting it so that the poet's intention is faithfully served.

7. Are all the benefits that might accrue from choral speech not already obtainable by means of group singing?

Group singing, in addition to the musical education it offers, is an invaluable aid to the speaker in the development of a sense of rhythm and accurate phrasing, and it will be a great help for diction and voice production. It cannot, however, give that contact with and mastery of the spoken language at its highest which it is the chief aim of choral speaking to afford.

THE AMERICAN THEATRE TAKES A LOOK AT ITSELF

EARL E. FLEISCHMAN
New York City

EVENTS come and go in such rapid succession that we seldom remember them for any length of time. They are superseded in our interest by others. But some events are seeds. In them are the beginnings of purpose and resolve that may later come to flower and fruit. Such seeds should be nurtured. One should not permit them to be forgotten. We should cling tenaciously to the vision of a glorious promise and not let it dwindle and lose the name of action.

On May 24th at the Hotel Astor in New York occurred such an event—and for three days thereafter. It was the occasion of the first American Theatre Conference. For the first time in the history of the American theatre, all the arts, and crafts, and agencies, whose collaboration is that theatre, came together for the express purpose of seeking a more perfect integration. For the first time the American Theatre as an *institution* had met to take a look at itself.

Nothing like it has ever happened before in the long history of the stage. It is the first time that any country has ever held such a conference on a national scale with all of its artists and workers participating. History was in the making during those four days. Actors, playwrights, directors, producers, managers, stage hands, advance men, press agents, dramatic critics—all were there—even delegates officially representing the public, the theatre audience.

What will come of it remains to be seen. One cannot but hope that it may prove in fact the ushering in of a new epoch in artistic growth and achievement in the theatre and an extension of its cultural influence in our national life.

It was a lively and impressive spectacle while it was in progress, one of the greatest "shows" ever staged through the combined resources of a temporarily united theatre, with outstanding "stars" from every conceivable department appearing in person at each performance. The famous and familiar notables whose names stand for the magic and glamour of the stage to theatre-lovers everywhere, were speaking familiarly "out of character":—Helen Hayes, Burgess Meredith, Maxwell Anderson, Sidney Howard, Paul Green, Brock Pemberton, Blanche Yurka, Florence Reed, Charles Coburn—to name but a few.

Then there were the "old-timers," Daniel Frohman and William A. Brady, to link the theatre of the romantic and glorified past to that of the realistic present and to add the mellowing charm of humor to the prevailing seriousness, as when the elderly Frohman playfully recalled to his audience the time when as a boy he ushered General George Washington to a seat in the old John Street Theatre the night before he crossed the Delaware.

There were those mysterious "denizens of the dark," the stagehands, coming from their "back-stage" domain right "out front" for everybody to see, disproving the "hard-boiled, disinterested," enemy-of-the-actor legend that has been created about them.

Finally there were the dramatic critics, inveigled out of the protective seclusion of their offices for one brief dinner session to meet their accusers face to face.

Here was a rare opportunity for the layman to get a look at the theatre "behind the scenes," with all the glamour and illusion of footlights and makeup stripped off.

And the public, the theatre audience, took full advantage of it. There was a festival spirit about the crowds that thronged the grand ballroom for session after session. For four days they watched the American theatre in action.

According to the news accounts at the time, the *action* consisted chiefly of "brave" talk. What the papers failed to point out was the significance of that *talk*. Of course, the feuds between Broadway and Hollywood, and between producers and the dramatic critics on their home ground flared up intermittently. But those were only sparks and are not to be confused with the fire.

By the rule of the American Theatre Council, under whose leadership the Conference was held, the speakers could only "propose." The Council reserved the right to itself to "dispose," to determine what policy and course of action should be ultimately embarked upon. It was the purpose of the Conference to *discuss*—and it did.

Naturally, each one saw the problems confronting the theatre from his own personal experience and relatively limited point of view. The producer was primarily concerned with making money and avoiding losses. The actor and the director were seeking more stable and continuous employment, greater economic security, and the opportunity to grow artistically through some sustained and perpetuated organization which would provide continuous self-developing activity. The dramatist wanted to be assured of a better return for his creative efforts, and a rightful share of the earnings of his plays. The stagehands hoped for more productions and fewer *dark* theatres. This was also the prayer of the theatre owners.

Each had a point of view that was entirely worthy of attention. Together they presented a composite picture of the theatre as a vital American institution with great potential artistic and cultural possibilities. Out of the discussions emerged the growing conviction that what the American theatre needs is more effective artistic coöperation of its workers from within and more sensitive responsiveness to the public, as its potential audience, and, in the last analysis, its means of support.

For *in the last analysis*, the theatre's problems are practical problems. The art of the theatre has its root in financial considerations as well as in the genius and devotion of its artists. The problems of the theatre are basically economic problems. It should occasion no surprise that workers who devote their lives to the theatre and depend upon it for their bread and butter should be concerned over problems that affect the economic health of the institution they serve. Let us not be confused. This is not commercialism on the march. If the theatre is to become a vital and a steadily advancing art, it will be by reason of the creative resources of those who will be attracted to its service. It will live only by a continuous influx of new talent and the opportunity afforded this talent for development to artistic maturity through continuous creative activity under conditions which assure them a reasonable measure of economic security in the process. These problems which lie at the very base of the theatre as an institution have too long been neglected. The theatre may have "lived by its wits" in its tatterdemalion past, but I find myself unable to look with Maxwell Anderson's easy optimism to a vigorous American theatre of the future operating by such "hand to mouth" methods, in competition with the highly organized and thoroughly progressive motion picture industry.

If much of the discussion at this conference centered in making the theatre more profitable for all concerned, and therefore more attractive as a livelihood to its workers in comparison with the opportunities held out to them in Hollywood, it is the art of the theatre that was being upheld as the real beneficiary. The candid truth is that the "legitimate" theatre is suffering today chiefly because of its ingrown indifference to its own life-blood, its workers and its public. At bottom its troubles are largely the consequence of attempting to carry over its antiquated commercialism into a more enlightened day.

Why is there a scarcity of plays and playwrights? In my opinion because the theatre has left the aspiring playwright to shift for himself. Why are so many of the good actors tied up with long-term contracts in Hollywood, so that the stage is deprived of their talents? For no other reason that they have found economic security; Hollywood finds it good business to provide handsomely for its talent. Why does the public give such generous and continuous approbation to the motion pictures? Again because the theatres where motion pictures are exhibited have won good will by giving good values in entertainment (in audience judgment) at fair prices amid pleasant surroundings—and with welcoming service and courteous attention thrown in.

It is an example of successful modern merchandising in contrast with the type of "exploitation" prevailing in the theatre, carried over from the days of "show business," in the days when audiences were naïve and uninformed and would submit to such high-handed methods. This was pointed out by one guest speaker who was invited in from one of this country's largest and most progressive stores, Macy's in New York, to tell the theatre just how far it had fallen behind the progressive business methods of our day in attracting and selling the public.

Mr. Paul Hollister, executive vice-president of Macy's, was not the only one who struck this note. Again and again the same point was made by producers, actors, directors, scenic artists, stagehands: reorganize the theatre on a sound and progressive economic basis! It was the consensus of opinion that here the chief trouble lies. There is no longer a place for the theatre as it exists today, a theatre which is a sheer gamble for the producer, for the artist a most precarious career at the best, and for the public a predatory business engrossed in making money and indifferent to their interests.

This conference, if it accomplished nothing else, brought the theatre to a concerted and militant awakening to its mistakes and neglected opportunities. For the first time in the history of the American theatre it was possible to hear professional producers openly acknowledge the theatre's obligation to the people who are its audience. At last the theatre has espoused the ideal of service. At last it is seeing the necessity of getting in step with modern business.

There can be no doubt that the theatre is on the verge of evolving a sounder business structure. The movies came in for a good share of baiting at this conference, but underneath the jibes it was evident that the theatre looked with frank admiration, and perhaps a little envy, on the closely-knit business organization which assures Hollywood producers stable economic resources and the opportunity to advance from production to production and occasionally to produce an artistic result of more than ordinary consequence. Speakers freely acknowledged the advantages of such a "set-up" to actors, craftsmen, playwrights, the public and even to the producers themselves. There was apparent a strong disposition to follow their example, to adopt their attitudes and methods, and to discover similar ways of creating greater business stability through effective coöperation.

This was not motivated altogether by commercial considerations. Producers are convinced that only by effective joint efforts, the combining of artistic and financial resources, and the stabilizing of risks attendant upon the costly nature of theatrical production, can the really fine production occasionally be achieved. Only in this way can the theatre of today maintain a high artistic level.

There was even a suggestion that may lead to a new spirit of commercial coöperation between New York and Hollywood to the advantage of both, and with no little consequence to the future of the theatre. That is the plan for the exchange of actors, playwrights, and directors for limited periods of time and for particular productions, somewhat after the manner of the trades constantly being made for players by rival professional baseball clubs. In this way both the motion pictures and the stage would have the advantage of the best talent available. It would mean the raising of the artistic level of productions in both of these arts, from which everyone would benefit the public the most.

The crystallizing of this new outlook was no inconsiderable achievement in itself. But in addition this outlook was given direction through the determination upon two definite objectives: the holding of the first American Theatre Festival late in the summer of 1938, and the sponsoring of an International Theatre Conference to be held in New York during the World's Fair of 1939.

While the mind leaps forward to envision what these events may mean in the future, let us take a swift backward glance to see by what steps the American theatre has come to this historical turning of the ways.

The calling of this conference at this time was no mere "happenstance." There were a number of good and sufficient reasons. It is no secret that the professional theatre has been losing ground for a number of years, in fact, ever since the perfection of talking pictures. At the beginning of the century, the theatre enjoyed a secure place in our national life. But little by little, a step at a time, the theatre "relinquished the road" and withdrew to its stronghold, New York City.

Like an aging man who ventures less and less far from home with his advancing years, the professional theatre has shown distinct signs of age and has been content to settle down at home and enjoy the coziness of its own little circle. With the exception of occasional visits to near relatives to enjoy their bounty, in this case some five neighboring cities, it has ignored the existence of the rest of the country. New York has always been the natural center of the theatre because of its dependence upon a large audience and highly specialized skills. But it is only within comparatively recent years that it has acquired a smug provincial outlook, being completely preoccupied with the activities of its own compact, effete little group.

The theatre is now paying through the nose for that neglect. A theatre that is so totally un-American must inevitably be cast aside.

With characteristic resourcefulness, the theatre-loving people in the abandoned "hinterland" discovered and developed their own theatre. By the volunteer efforts of amateur actors and producers it created its own drama and asserted its theatrical independence from Broadway.

During the intervening years, several things have been happening in the American theatre to open the eyes of the insular New Yorkers. First, the Harvard Workshop, under the inspiration and leadership of Professor George Pierce Baker, injected new life into the drama that was being written and produced. Then Frederick Koch, first in the Dakota hills and later in the backwoods of North Carolina, uncovered the wealth of drama to be found in American folk life far remote from the sophisticated centers of population. He launched the Carolina Playmakers and eventually discovered and awakened that original and vigorous creative playwright, Paul Green. About this same time two young men were being trained in the art of the theatre at the Carnegie Institue of Technology in Pittsburgh: they are now the directors of two outstanding community and art theatres in the United States, the Pasadena Communty Theatre and the Cleveland Playhouse. Everywhere the same thing was happening. Drama departments of universities were training and sending out directors everywhere. The Drama League served as a coördinating agency for the little theatre movement and a clearing house for community theatres that had sprung up in every part of the country.

Meanwhile the movies had moved in to take over the deserted "opera houses" and other "road theatres." They found an audience waiting for them. Arthur Hopkins, in a recent article in *Scribner's Magazine,* recounts how easily and thoroughly that coup was effected. But it was several years before the preoccupied New York producers were aware of what had taken place while their backs were turned.

The "hinterland" was on its way to complete theatrical independence from Broadway. Broadway still produced new plays first, but it was the college and community theatre organizations that gave impetus to the writing of the plays that were being produced, plays that were to change the whole course of American drama—such plays as those by O'Neill, Lynn Riggs, Maxwell Anderson, Sidney Howard, Paul Green, and many others. The directors, too, of these community theatre organizations were not Broadway trained; they had a conception of drama and the theatre as different from the superficial and sterile theatricalism of those days as modern painting is from the daintily polite form of that art as practiced in an élite girl's finishing school.

Broadway, however, still had the controlling hand when it came to the release of these plays for amateur production. It could throttle the play supply, and it did. The amateur producing groups were utterly dependent upon the highly selfish, thoroughly commercialized beneficence of the professional theatre for the plays they wanted to produce. Samuel French, Inc., exercised a complete brokerage monopoly on the amateur rights of most Broadway successes. Many plays could not be obtained at all because of mythical stock restrictions for cities where stock companies had long since ceased to exist.

After a while both the playwrights and the producing groups rebelled. The result was the organization of the National Theatre Conference, a body composed of college and community directors, which among other things set up an agency for negotiating directly with playwrights for their new and unproduced plays. That was the first step.

Soon after, the Dramatist's Guild, a professional organization of recognized playwrights, formed for their own protection and mutual benefit, took the second step. They found it to their advantage to break the monopoly of Samuel French, Inc., over the release of their plays to amateur producing groups, and to release their plays directly through their own agency. At last the American theatre had succeeded in gaining recognition from the professional playwrights. It had won an autonomous existence.

About this time the New York producers of the old guard woke up to the fact that there was an American theatre—and that they were not it. They began to realize that they had let a veritable gold mine slip through their fingers into other hands.

But this amazing tide of the American theatre swept into New York too. The Theatre Guild, an organization of amateurs in its beginnings, began to dominate Broadway. In the vigor of its youth before the days of weary and disillusioned cynicism had corroded its idealism, it became for a time a shining inspiration and example for all the real theatre lovers throughout the far-flung American theatre. It burgeoned the plays of new playwrights, developed a company of brilliant actors, and demonstrated what could be done in cementing the loyalty of a drama-loving audience.

This, along with Eva Le Gallienne's brave and artistically important attempt to found a people's theatre in 14th Street, is the nearest to the true spirit of the American theatre that New York has ever developed. For a time it brought new vitality into the professional theatre. But it was not to last, the more the pity of it. The environment was too unfavorable. Commercialism and the fetish of the "hit show" were still too strongly entrenched.

The Theatre Guild was forced to turn away from Broadway to recoup its losses. They found an audience waiting in the outlying cities, and took their more successful plays on tour to include these loyal patrons who everywhere rallied to the Guild and its plays. So generous was their reception outside of New York that more than once The Guild used its profits from the "road" to offset losses suffered from unpopular productions on the home ground.

Other Broadway producers, following the news of their success with avid interest, began to look longingly toward those green pastures. Just then the depression came along. That complicated things for everybody.

The professional situation in New York had become increasingly cramped for several years preceding. Actors from disbanded stock companies eventually landed there. New and untried amateurs flocked there by the thousands. For Broadway was still the glamorous center of youth's dream of theatrical success. And the effect of the community theatres was to produce a never-failing annual crop of young hopefuls. With the professional theatre in New York swamped with an over-supply of actors, the situation became acute when the full force of the depression began to be felt. Actors who in good times somehow manage to keep going on a scant and precarious income, now faced the prospect of no income at all.

Hollywood offered a way out for some. Colleges and community theatres began to offer a way out for others. There was an opportunity offered for limited engagements in college-and-community-sponsored drama festivals. The professional actors of standing were somewhat reluctant at first, fearing loss of caste, but in the end the economic situation made up their minds for them. Before long, professional actors were accepting with alacrity the invitations to play in the great American theatre outside of New York.

The converted "cow-barn theatres" springing up in the vacation haunts of people in rural New York and New England was another step in the decentralization of the New York theatre, a part of the movement of taking the American theatre off Broadway to the people wherever they may be found.

Then into the midst of this rapidly changing theatrical scene was thrust the W.P.A. and the Federal Theatre Project. To the consternation of the professional producers, who saw in Federal relief an opportunity for the rehabilitation of the Broadway theatre, Hallie Flanagan, an amateur and a rank outsider from the college field was placed in charge as national administrator. Again Broadway was affronted by the prospect of an American theatre that took no heed of the narrow commercial "set-up" it had come to regard as the only theatre worth talking about.

Mrs. Flanagan had other ideas. Being in close touch with the real American theatre of the colleges and communities throughout the United States, she was possessed of a vision of another kind, a theatre responding to the social ideal and serving the people as a cultural institution in every part of the land. She was also possessed of the courage to steer an independent course and to avoid "entangling alliances" with those ensnared in the "New York idea."

Though it became the first duty of the Federal Theatre to give immediate aid to the thousands of unemployed theatre people set adrift by the collapse of the professional theatre, from the start Mrs. Flanagan began laying the foundations for a truly national American theatre. That she has succeeded in the face of tremendous odds and a heart-breaking necessity of compromise between artistic aims and practical pressures not even the most prejudiced and skeptical can any longer deny. The two years that the Federal Theatre has been operating have seen the fascinating record of a remarkable achievement. It is difficult to realize that today, and every day, the W.P.A. theatres are playing to millions of people in all parts of the United States. Truly "God works in a marvelous way." The American theatre has been restored to its audience.

That the professional theatre is fully aware of this, was evident at the recent convention. Broadway producers, once inclined to scoff, are now disposed to learn.

If the conference did no other thing, it crystallized the belief that there is a solution to the theatre's problems, and that that solution lies in the direction of learning how to function in true collaboration. They have become convinced that the present situation of "everybody poor, everybody struggling, everybody unhappy" is as intolerable as it is unnecessary. The American Theatre Council proposes to do something about it.

The problems as pointed out at the convention center in two things: how to stabilize the industry for the greater security of the artists and workers, and how to afford the producer greater protection against loss in the hazardous and uncertain business of producing. The solution offered is the same for both: more productions at lower costs, and the support of a larger audience. Costs affect box office prices, box office prices affect audience support, inefficient management affects both. Productions which fail affect the actors and the workers. Productions which succeed need good plays to begin with. And so this vicious cycle must be attacked in a way that will encourage the writing of more good plays, adequately acted and produced, and reaching the audience for which they are intended by lowering production costs so as to make the production salable to the potential buyers at prices that they can afford and are willing to pay.

The National Theatre Council is taking steps to launch a program to that end. Committees were named at a meeting of the Council on August 23. The Dramatist's Guild has not only pledged its coöperation to see that new plays by outstanding playwrights are forthcoming for production this season; it has announced five fellowships of $1000 each, offered by John Golden, to five new playwrights who are now being sought by a committee appointed for that purpose. Since the convention several other subsidies to fledgling playwrights have been added to the list. It looks like a profitable year for those who have unproduced plays, or can write them.

Another producer announced at the convention that he would make it his job to see that an agency is set up to aid the unknown actor in getting a hearing and having his talents brought to the attention of producers. A committee is now working on plans for an apprentice theatre offering experimental productions on Sunday nights during the coming year.

Everything is set. The time has come for action. Now that the "shouting" has died, the more difficult, less spectacular job is still to be done. That takes work, devotion, unselfishness, perseverance. Is the professional theatre up to it? It is a clean-cut challenge. Here's hoping!

"OUR SPEECH"

LESTER L. HALE

University of Florida

FOLLOWING the general trend of experimental progress in the teaching of speech by radio, the Speech Department of the University of Florida last year inaugurated a series of ten lessons over WRUF, the State and University station, entitled "Our Speech." The course tries a new technique in radio classroom teaching. On the principle that a general talk is too stilted and a broadcast from the actual classroom too disjointed for radio purposes, the plan is followed of organizing a studio class to serve as a visible group to stimulate class discussions seeming to involve all the invisible classes meeting in the various schools. Last year, by proxy, over 3,000 Florida public school students took part in class discussions with the lecturer—for the studio class raised the questions that were bound to be in the minds of all the radio students. Therefore, in the half-hour program, an unusual type of exercise was experienced, when more than fifty classrooms joined in unison with the studio class in practicing illustrative drills found on the lesson sheets previously distributed.

An audience analysis of the first year's experiment discloses that in the fifty-two schools subscribing to the series, eight were composed of entire student bodies, two were colored schools, one was a class of blind students, one was a CCC Camp; eight used the work to supplement speech courses, twelve to supplement English courses, and thirty schools gave class credit.

One of the most gratifying letters received was from the St. Augustine Institute for the Deaf and the Blind. A teacher there writes, "To the blind, who depend almost solely upon hearing for learning and enjoyment of life, your lessons have been most heartily received." (Braille copies were made of the lesson sheets for these students to follow.)

Many lesson sheets were sent by request to individual listeners. From comments made later by some of these, there were several humorous notations. It appeared that one of the tonsorial parlors in Gainesville religiously followed the program for the benefit of its barbers, while customers were helplessly subjected to speech lessons to the tune of the drone and snap of the clipper and shears. And speaking of snap, a faculty member's wife insisted that after the lecture in which rhythm was discussed, she found herself snapping the supper beans to the tune of the *Merry Widow Waltz*. From Bob's Shoe Factory comes, "To me your programs were very interesting as well as educational and also 'believe it or not' entertaining." Among other letters one came from a Jacksonville liquor store, a dentist's office, and several from church studies.

Emphasizing that speech is an index to personality, these lessons devote much time to creating speech consciousness in the students. Public speaking, interpretation, pronunciation, voice training, and speech correction are some of the general subjects treated.

Because of the widespread enthusiasm shown by most of the known audience, this series of class discussions is being repeated again this year, starting February 11, with a more tightly knit organization of schools fitting the broadcast into their schedules. Electrical transcriptions of the lessons have been offered free to all Florida stations, and at the present writing fifteen stations have applied for the service; this gives more than complete state coverage to "Our Speech."

THIS BUSINESS OF ANNOUNCING

LEROY STAHL
KGDY, Huron, South Dakota

THERE is nothing particularly mysterious about radio. Despite this fact, announcers who have developed a workable microphone technique are very prone to give the aspiring beginner the impression that there is some peculiar ritual that must be followed before he can be initiated. As a matter of fact, the beginner, if he has any talent at all, can reasonably assume that what another has learned he, too, can learn.

Naturally, the first essential for a successful announcer is an acceptable voice, one that is pleasing and of good quality; the second, and most important, is that he know how to use it. The average beginner can be taught the actual working technique of announcing.

The points following are based on a catalogue of the shortcomings of nearly every ambitious but untaught young applicant for studio work, doomed to certain disappointment because he has no conception whatever of what radio announcing is really like.

The primary job of any announcer is to sell something, whether it be a commercial product or a program, to sell it to the listening audience. To do this, he has just one medium—the voice. This is the all-important instrument in radio and it is his use of it that determines his success as a salesman and as an announcer.

How does the radio announcer accomplish this one task? Briefly, by cultivating the only two instruments that will ever do him any good; first, the voice, and second, the brain behind it. One is worthless without the other.

The voice is a marvelously effective instrument if properly handled and cultivated. A beautiful, well modulated voice is useless unless it can be used as a means of expression. There must be a well thought out plan behind whatever the announcer is saying. He must know what he is trying to accomplish. The chief fault of every beginner is that he fails to connect up his problems of voice with what he is trying to accomplish as an announcer.

The beginner who can approach his problems of voice development from an impersonal viewpoint is rare. His voice is his, and with all its faults, he loves it. The first step for the novice is to learn to criticize his own work with the same detachment that a carpenter uses when he polishes a cabinet and then keeps rubbing until he gets the desired sheen. Past a certain point, a man's best critic is himself. It is the development of this faculty of self-criticism that marks the first stage in the development of an announcer. If progress can be made, it begins with this ability to accept one's own harshest criticism. The conceited, self-satisfied radio announcer is a lost soul. He has to learn to analyze all his own little peculiar quirks for their honest value. Until there is a certain genuine and sincere inner humbleness in his work, no man finds himself going very far in radio. When he reaches humility, he can start building.

To become completely conscious of one's vocal organs is an experience—to know how they work and to be able to control them is an achievement. Then, for the first time, the tyro discovers that muscular relaxation is the first and most important step in the use of the voice. The muscles of the throat, to be flexible, must be relaxed. Figuratively speaking, they must be at a dead center, prepared to swing in either direction at an instant's command. This conscious ability to relax the muscles that control the voice is the first thing for an announcer to learn.

After a period of time spent on the air, the average beginner finds that his voice becomes tired. His throat muscles become tense. The loss of their flexibility makes the voice choked and harsh. When this happens, maintaining the vital relaxed condition of the throat is very difficult. It then becomes a problem of the proper adjustment of the voice so that this relaxed condition can be maintained.

Complete control of the muscles to gain relaxation and proper voice requires training, either through the well thought out efforts of the beginner himself or through those of a competent voice teacher. When this has been achieved, the beginner finds himself better able to work for good tone and for the muscular dexterity necessary to the distinct, clear enunciation of words, which is so vital in the art of announcing. The lips and the tongue are the important organs here. The average person mumbles his words with as little use of the lips as possible. The announcer must use the lips—and tongue, and soft palate—the valves whose brisk, definite action insures clean, crisp consonants.

Correct mechanical manipulation of the voice is not to be gained by wishing for it. Oftentimes it is necessary to undo the habits of years. The beginner will do well to have his voice analyzed by a capable voice expert. Nine times out of ten the best voice expert he can find will be the experienced, established radio announcer who sounds the best on the air. If the beginner can persuade that individual to analyze his shortcomings, he can gain a rather good idea of what is necessary to be done towards removing them.

Reading commercial copy is a reservoir into which an announcer can pour every one of his faculties and never fill it to overflowing. Here he receives his greatest test because here he must produce results. The sponsor of a program is interested in only one thing—a tangible result—whether it appears on the right hand side of the ledger or whether it appears in increased good will for his product. The radio announcer is a man with a message—and that is something he must never forget.

Take just one example. Ordinarily, copy for an insurance company or possibly a firm of investment bankers is written to appeal to a man and his wife jointly. The announcer must be able to imagine a typical man and wife in their home with the evening dishes done. He must read his commercial announcement to appeal to these people. There must be stability, rather than drive, in the way he handles the commercial side of the program. His voice, in quality and delivery, must express the solidity which is one of the virtues of the company for which he is speaking. For another business, another manner; the good announcer avoids a monotonous sameness by adopting the tone of the particular business he is representing.

One of the most important things to be considered in what we are calling the mechanics of announcing is pausing. The announcer must pause in order to give the auditor time to make his mental replies. He must learn to recognize or make little ends of thought in his reading to allow the listener to digest what has been said and form a conclusion. Then he must seek by every means at his command to make that conclusion affirmative.

Well worded copy is, of course, of vital importance, but the announcer, like the actor, can give to his words a greater meaning by the way he says them. He must master the problem of where to pause in the continuity, where to emphasize or stress certain points, just where to add the proper inflection. This is something that cannot be learned by rote. He is a wise announcer who considers the psychological make up of the individual he is trying to reach and handles all of these things accordingly. There are announcers who have no great voice or vocal range who are yet pleasing, simply because of the variety, force, and color of the mental images they are able to invoke.

There is still plenty of room in radio for good commercial announcers who will buckle down and work, take the good with the bad, and deliver in the pinches. In this country, radio is a commercialized proposition, and as long as a man can sell something by talking about it over the ether, he need never worry about being out of a job.

A PRELIMINARY STUDY OF THE EMOTIONAL EFFECTS OF LETTER-SOUNDS

CHARLES E. A. MOORE
Lebanon (Ohio) High School

FOR many years people have believed that letter-sounds play a large part in the effect of literature. Poets, as evidenced by their work, especially believe that the sound of certain vowels and consonants convey and suggest certain feelings. Authors and speakers have also entertained such beliefs and have expressed them in writing. Part I of this paper is a survey of the opinions of some of the more important writers on this subject.

I

Robert Louis Stevenson said,[1]

> Each phrase of literature is built of sounds, as each phrase of music consists of notes. One sound suggests, echoes, demands, and harmonises with another; and the art of rightly using these concordances is the final art in literature.
>
> The beauty of a phrase or sentence depends implicitly upon alliteration and upon assonance. The vowel demands to be repeated; the consonant demands to be repeated; and both cry aloud to be perpetually varied. You may follow the adventures of a letter through any passage that has particularly pleased you; find it, perhaps, denied awhile, to tantalise the ear; find it fired again at you in a whole broadside; or find it pass into congenerous sounds, one liquid or labial melting away into another.

Stevenson is particularly concerned with the *pvf* combination as it appears in good literature. Consider this from Milton:

> "I cannot *p*raise a *f*ugiti*v*e and cloistered *v*irtue . . ." Here the *s* and *r* are repeated unobtrusively with the *pvf* added as a grace note. After the *pvf* combination, one is prepared, yes, expecting, a repetition of one of the sounds as found in the word *virtue.*

In Shakespeare's *Troilus and Cressida,* we find this passage:

But in the *w*ind and tem*p*est o*f* her *f*rown,	*wpvf*
Distinction *w*ith a loud and *p*ower*f*u*l* *f*an,	*wpfl*
*P*u*ff*ing at all, *w*innows the light away;	*wpfl*
*A*nd *wh*at h*a*th *m*ass *a*nd *m*atter by itself	*wflma*
*L*ies rich in *v*irtue and un*m*ingled	*vlm*

This, Stevenson says,[2] is, ". . . a very model of every technical art." One can notice the *pvf* combination in the first line, the loss of *v* in the second, the loss of *p* in the fourth, and the loss of *f* in the fifth, but the recovery of *v*. So, throughout the entire passage, some of the *pvf* group may be found.

But we need not confine ourselves to poetry. Here is a passage from Macaulay:

> The violence of revolutions is generally proportioned to the degree of maladministration which has produced them. It is therefore not strange that the government of Scotland, having been during many years greatly more corrupt than the government of England, should have fallen with a far heavier ruin. The government against the last king of the house of Stuart was in England conservative, in Scotland destructive. The English complained not of the law, but of the violation of the law.

This is still the *pvf* combination. Must we conclude then, that this *pvf* grouping, which Stevenson makes so much of, is a characteristic of the English tongue . . . that a pleasing quality to the ear is gained only through this repetition? Not at all. Let us look at another passage from Macaulay:

---

[1] *Essays of Travel and in the Art of Writing,* Part II, Chap. I; *Some Technical Elements of Style in Literature* (Chas. Scribner's Sons, 1915), 269–270. —

[2] *Ibid.,* 274.

> Meanwhile the disorders ~~of~~ *K*annon's *k*amp went on in*k*reasing. He *k*alled a *k*ouncil of war to *k*onsider what *k*ourse it would be advisable to ta*k*e. But as soon as the *k*ouncil had met, a preliminary *k*uestion was raised. The army was almost e*k*s*k*lusively a Highland army. The recent vi*k*tory had been won e*k*s-*k*lusively by Highland warriors. Great chiefs who had brought si*k*s or seven hundred fighting men into the field did not thin*k* it fair that they should be outvoted by gentlemen from Ireland, and from the Low *K*ountries, who bore indeed King James's *K*ommission, and were *k*alled *k*olonels and *k*aptains, but who were *k*olonels without regiments and *k*aptains without *k*ompanies.

Certainly the *k* sound is dominant in this passage. Then the English language is not just a whistle with one sound, but Macaulay has been playing different sounds as the mood struck him.

Modern advertising writers are especially conscious of the power of sounds in attracting attention. Before me, I have a magazine. In the advertisement of the Goodyear Tire and Rubber Company, there is this at the top: HOW A FAMOUS SLEUTH TRAILED TAXI DRIVERS—QUIZZED FARMERS, SALESMEN—EVEN SHADOWED POLICEMEN. Note the frequent use of the *s* sound with low vowels. To me, at least, this suggests mystery.

The frequent use of sounds in repetition is often found in prose and poetry. Chapin and Thomas[3] say, "If a poet uses every resource to be discovered in words, he will, of course, take full advantage of words as sound."

> Drum on your drums, batter on your banjos, sob on the long cool
>   winding saxophones.
> Go to it, O jazzmen.
> Sling your knuckles on the bottoms of the happy tin pans, let your
>   trombones ooze, and go husha-husha-hush with the slippery
>   sandpaper, . . .

exclaims Sandburg, as he reproduces jazz with vowels and consonants.

Browning's poems are a rich source for this expressiveness of sound. On the use of *g* in Browning's *Soliloquy of the Spanish Cloister*, Chapin and Thomas[4] comment, "This hateful sound runs through all the nine stanzas of the poem like a *Leitmotif* in a Wagner opera, sometimes sinking into the background. The first stanza opens with a growl:"

---

[3] *A New Approach to Poetry* (Chicago, 1929), Part I, Chapter 2.
[4] *Ibid.*

> *G*r–r–r———there *g*o, my heart's abhorrence!
> Water your damned flower-pots, do!
> If hate killed men, Brother Lawrence,
> *G*od's blood, would not mine kill you!

With this use of *g*'s, Browning has set the stage for the tones of murderous spite. In the eighth stanza, the monk thinks of a plan:

> Or, my scrofulous French novel
> On *g*ray paper with blunt type!
> Simply *g*lance at it, you *g*rovel
> Hand and foot in Belial's *g*ripe:
> If I double down its pages
> At the woeful sixteenth print,
> When he *g*athers his *g*reen*g*ages,
> Ope a sieve and slip it in't!

At the end, we find a final series of *g*'s.

> 'St, there's Vespers. Plena *g*ratia,
> "Ave, Vir*g*o"; *G*r–r–r——you swine!

No poet would think of repeating a sound without the variety of contrasts and similarities. Browning's *The Heretic's Tragedy* shows this remarkably well:

> Good sappy bavins that kindle forthwith;
> Billets that blaze substantial and slow;
> Pine-stump split deftly, dry as pith;
> Larch-heart that chars to a chalk-white glow;
> Then up they hoist me John in a chafe,
> Sling him fast like a hog to scorch,
> Spit in his face, then leap back safe,
> Sing "Laudes" and bid clap-to the torch.

By the time we have read the first three lines we are accustomed to the repetitions of *p* and *b*; but the stanza seems to be dominated by the *ch* sound. Note the extraordinary sounds of the third line—"Pine-stump split deftly, dry as pith." Does this suggest to you the special horror of the scene? Try saying this line rapidly, and you will find it difficult. This is because consonants grouped together are hard to pronounce, while consonants separated by vowels are easy to pronounce. Let us adapt Raymond Alden's scheme for "noting the organization of consonantal sounds,"[5] and apply it to the third and fourth line of the above selection.

---

[5] *An Introduction to Poetry* (1909), 212.

P·ne-st·mp spl·t d·ftl·, dr· ·s p·th
L·rch-h·rt th·t ch·rs t· · ch·lk-wh·t· gl·w

With this relationship of consonants, no wonder the lines are hard to read quickly! (It is also interesting to note the repetition of the *a*'s [ɑ] in *larch, heart, chars, and chalks.*) We would not expect, then, consonants to follow one another in a passage that was easily flowing with no hint of hesitancy.

Consider the ease with which this quotation from Robert G. Ingersoll's *Eulogy at His Brother's Grave*, may be read:

> From the voiceless lips of the unreplying dead there comes no word; but in the night of death hope sees a star and listening love can hear the rustle of a wing. He who sleeps here, when dying, mistaking the approach of death for the return of health, whispered with his latest breath, "I am better now."

This is rich with low and front vowels. There is no hesitancy here when it is read. Vowels separate the consonants for the most part. A pleasing, moving quality, then, can be found in passages where the consonants are not closely joined, while in passages where the consonants are closely joined, an irksome, hesitant feeling is experienced.

Here are two stanzas from Meredith's *Love in a Valley*. This is the second stanza:

Shy as the squirrel and wayward as the swallow,
Swift as the swallow along the river's light
Circleting the surface to meet his mirror'd winglets,
Fleeter she seems in her stay than in her flight.
Shy as the squirrel that leaps among the pine-tops,
Wayward as the swallow overhead at set of sun,
She whom I love is hard to catch and conquer,
Hard, but O the glory of the winning were she won!

This is the nineteenth stanza:

Doves of the fir-wood walling high our red roof
Through the long noon coo, crooning through the coo.
Loose droop the leaves, and down the sleepy roadway
Sometimes pipes a chaffinch: loose droops the blue.
Cows flap a slow tail knee-deep in the river,
Breathless, given up to sun and gnat and fly.
Nowhere is she seen; and if I see her nowhere,
Lightning may come, straight rains and tiger sky.

In the second stanza, we find a great use of *sh* and *s*, and particularly the *sw*. The soft *m* and *n* are very restricted. In the nineteenth stanza, the *oo* [u] is most conspicuous, and is reinforced by *o*'s. In the second stanza, according to Chapin and Thomas,[6] Meredith suggests "fleet, light, darting movement;" in the nineteenth, "the brooding peace of a hot midsummer noon."

But are we justified in so interpreting these sounds? The answer to this question must necessarily enter disputed territory, with arguments lacking support of experimental data. Raymond Alden quotes Samuel Johnson on this point: "Sound can resemble nothing but sound."[7] Alden himself says, "Nothing is more obvious and more important than the power of sound to suggest color, movement and mood, . . . the effect of the sound quality is not to convey definite ideas, but to fit itself to those involved in the meaning or the mood of the passage."[8] Here, at least, is some authority to justify our interpretation of the sounds from the selections quoted above. In discussing Milton, Abercrombie says, "Milton, as he alone could, electrifies the lines . . . with a perfect frenzy of infuriated disgust; and a good half of the passion is conveyed by the mere *sound* of his words."[9]

In Parrish's *Reading Aloud* we find:

> Some sounds are harsh and grating, others liquid and soothing. Note the drowsy effect produced by the liquid consonants in Tennyson's description of the Lotus-eaters:
>
> A land where everything always seem'd the same!
> And round the keel with faces pale,
> Dark faces pale against that rosy flame,
> The mild-eyed melancholy Lotus-eaters came
>
> And note on the other hand how in this song of the Knight's of King Arthur:
>
> Flash brand and lance, fall battleaxe upon helm,
> Fall battleaxe, and flash brand! Let the King reign!
>
> the abrupt force and splintering effect of the clashing of weapons is seemingly aided by the skillful mixture of harsh and stopped consonants with open vowels.
>
> But, you may say, our feelings in such passages are affected largely by the meaning of the word, and of course that is true. *It is risky to attribute to any single sound the power to arouse unaided a specific shade of emotion.* Nevertheless there do seem to be combinations of sounds which in given setting of thought and rhythm will stimulate certain feelings. . . . (Italics mine.)[10]

We get a truer sense of sound effect when we remove thought from the passage. Can you not, for instance, distinguish the spirit of Swinburne's parody of himself?

---

[6] *Op. cit.*, 56.
[7] *Op. cit.*, 216.
[8] *Op. cit.*, 216–217.
[9] *The Theory of Poetry* (1926), 127.
[10] *Ibid.*, 209–210.

Surely no spirit or sense of a soul that was soft to the
spirit and soul of our senses
Sweetens the stress of surprising suspicion that sobs
in the semblance and sound of a sigh.

Or, see Lewis Carroll's *Jabberwocky*.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All Mimsy were the borogoves,
And the mome raths outgrabe.

We must realize that the effect of these passages is partially due to rhythm.

I quote from Bliss Perry:

> . . . Ingenuity has been devoted to the analysis of "bright" and "dark" vowels, smooth and harsh consonants, with the aim of showing that each sound has its special expressive force, its peculiar adaptability to transmit a certain kind of feeling.[11] . . . For words bare of meaning to the intellect may be covered with veils of emotional association due to the sound alone. Garrick ridiculed—and doubtless at the same time envied—George Whitefield's power to make women weep by the rich overtones with which he pronounced "that blessed word Mesopotamia.[12]

It is hard to say, "Utter this sound and you will strike the note of despair, strike this one, and the result will be joy," because that is a thing yet to be determined. A. H. Tolman comes nearer saying this than anyone else I know. Says he,[13]

> I claim that particular ideas and feelings have analogues in sound which best express them, and that this is felt to be true at the present time by the aesthetic sense, the language-consciousness, of the cultivated users of English. In this way I believe in sound-metaphor.

He arranges the English vowel sounds like this:

[ɪ]	*little*	[ɑɪ]	*I*	[ʊ]	*wood*
[ɛ]	*met*	[ju]	*due*	[aʊ]	*cow*
[æ]	*mat*	[ɒ]	*what*	[oʊ]	*gold*
[i]	*mete*	[ɑ]	*father*	[u]	*gloom*
[ɛ, æ]	*fair*	[ɔɪ]	*boil*	[ɔ]	*awe*
[eɪ]	*mate*	[ʌ]	*but*		

---

[11] *A Study of Poetry* (1920), 121.

[12] *Ibid.*, 128.

[13] "The Laws of Tone-Color in the English Language," *Andover Review* (March 1887).

and makes this comment about it:

> The sounds at the beginning of this scale are especially fitted to express uncontrollable joy and delight, gayety, triviality, rapid movement, brightness, delicacy, and physical littleness; the sounds at the end are peculiarly adapted to express horror, solemnity, awe, deep grief, slowness of motion, darkness, and extreme or greatness of size. The scale runs, then, from the little to the large, from the bright to the dark, from ecstatic delight to horror, and from the trivial to the solemn and awful.

This is the nearest yet, to what we have been looking for.

Somewhat in contradiction to this, Hazel M. Roth says.[14]

> In the differentiation of vowel tonality the front vowels do not always suggest delicacy of touch; nor do the back vowels always express fullness and power. Frequently the front-vowel sounds are used to denote things that are empty, insipid, or insignificant; while back-vowel sounds are often used to describe objects of an awkward, clumsy, and cumbersome character.

It is necessary, I think, to remember that Dr. Roth based her judgment upon her own reactions. She was quoting real poetry and prose where not only the meaning of the words, but the sense of the sentences may have colored her judgment.

The criticism above is applicable to all the material in Part I. A scarce few have made observations and expressed their beliefs as to the particular feelings suggested by certain letter-sounds, but these are only personal opinions, however good they may be, and do not contain any actual experimental data of the effects on others.

II

The problem, then, is to try to answer with experimental data the questions that arise from reading a survey of the literature on the subject, namely: Do certain letter-sounds suggest particular feelings? If so, what letter-sounds suggest what feelings? Do these feelings vary with nonsense words, actual words and a mixture of both? Do they vary when a person reads them aloud to himself and when they are spoken by someone else? Do they vary with students of different grade levels, with males and females?

In order to answer the questions above, fourteen letter-sounds were chosen, and four different tests, each containing the fourteen letter-sounds, were constructed. Three of the tests were mimeographed and handed to students one at a time at intervals of several days. The fourth test was a record which contained the same material as one of the mimeographed tests, as explained below.

---

[14] *University of Iowa Studies*, Volume IV, Number 2 (Jan. 1, 1928).

The tests contained three different types of material, namely nonsense sentences with actual words, nonsense sentences with no actual words, and nonsense sentences with a mixture of actual words and nonsense words. The record contained exactly the same material as the test with all nonsense words. For convenience, these tests will be referred to as "Words," No Words," "Mixture," and "Record."

A copy of each of the tests follows:

I	II
uncontrollable joy	loftiness
extreme satisfaction	horror
delight	solemnity
gayety	awe
triviality	deep grief
rapid movement	slowness of motion
brightness	darkness
delicacy	dullness
charm	coarseness
daintiness	extreme size
frailty	mystery
purity	weariness
physical littleness	sadness

Above are two groups of words, indicating different tones of feeling. Below are several nonsense sentences. Read each sentence over aloud to yourself, and place after it either (I) or (II) to designate the feeling. If, after reading any of the following sentences, you have no such feeling as suggested by either of the two groups above, then place the letter (N) in the blank. Read carefully the two groups at the top to understand the feelings suggested in each. There is no time limit.

Group 1

Cut under the upper umbel. A gun we shut for rung and hung. ......

Group 2

Safe the waif for aye do shade. Bake and obtain for vein to gain. ......

Group 3

Bother for alms to wander and father. Artisan too far at mar and bars. ......

Group 4

Admit to chant and cap for ask. Plant do thank so tan by span. ......

Group 5

Moon the boom for spoon to noon. Bloom and mood so who to loom. ......

Group 6

Oil for coin to doilie and hoist. Boil do join by voice and boy at coy. ......

Group 7

Omit to fit the bit so wit. Grit do sit for it by tilt. ......

Group 8

Fire the ivory to mire and line. I to kite the sigh of sight. ......

Group 9

You and cue to few for pew. Use do fuse for yucca and view. ......

Group 10

Left for met the step to lend. Bed and deck to friends for hem. ......

Group 11

Freely do see to bee by key. Eat and tea for seas do cease. ......

Group 12

How now the cow to out the bough. Plow by brow do thou allow. ......

Group 13

So and blow to row from probe. Glow by no do dough so go. ......

Group 14

Ought do taught by caw. Talk from loft to author and form. ......

Your name ....

Male or female (cross out one)

To save space, the two groups of words and the directions, which were identical for all the tests, are omitted here. The sentences follow:

Group 1

Sul jung frut dum ruk lut wub. Mus tud gup u kun rus bub. ......

Group 2

Labe srae faye hame kae rae ayesz. Tae ae pame quae maje nerate. ......

Group 3

Bam de alk faz ras lat. Fah gam sa arat. ......

Group 4

Ab caf tav anc nam dat. Lam roab at a kam. ......

Group 5

Loog froo soom le zood. Moob nooe oo roo. ......

Group 6

Ois froilie soy be oi. Froy zoy mov la goy. ......

Group 7

Lin dit sil rin zim. Pid i hi kio quixs. ......

Group 8

Frike te jike ivor ight. I reeim cip sehi tafi. ......

Group 9

Bew tude lew une u fewt. Esidue terview sa yewt. ......

Group 10

Tep len mep seper fer zeb. Yeo gex ledet e sef. ......

Group 11

Reedy belee geep heen zee. Kwee e dee ayee fralee. ......

Group 12

Gow owb rowm bowb ow. Dow z owfow owp nowtow. ......

Group 13

Zoe froe coe voe omopet. Kaboe tapoe o yeo. ......

Group 14

Oum oup tou ou bou. Frou gou ouk z ou oute. ......

Your name ....

Male or female (cross out one)

GROUP 1

Under the ulms above a sun. Others may gum so come thou along to a sung from jung. ......

GROUP 2

Sral he ate the ape for hame. Train and pame for aches of ail. Hate and same for Amy quae. ......

GROUP 3

Father the bam of wandering and saundering lat. Always the art to August and alk. ......

GROUP 4

At an epigram the name of ab. Too fat the sap from tav to cram. Bat the axe of man and dat. ......

GROUP 5

Soon the moon of loog does boom. Moob the doom of a goon and room the loom. ......

GROUP 6

Oil from soy this joy do coy. Take the doilie the noise is coilie. ......

GROUP 7

Sick with zim and little the lip. Hit mit the bit for diddle and dit. ......

GROUP 8

I the ivory of Ike do spike. Sigh to the sight of a frike te jike. Kite your flight and die. ......

GROUP 9

The yewt to few paid the esidul to the Jewler. The dew was student till bewt. ......

GROUP 10

Step to tep a fence of met. A tent zeb a bend of hempt. Rep to friends for sep a deck. ......

GROUP 11

Freely the bee sees the zll of a he that agrees with me that we be a dee. She will jibilee over geep for tea to be free with thee and a key. ......

GROUP 12

How now the sow from out the gow. Come thou and rouwm to bough the plow. ......

GROUP 13

So go coe to blow the noe. No at glow kaboe row dough. ......

GROUP 14

Caw do ought oup ow beow. Loft to taught gou zou farm. ......

Your name ....

Male or female (cross out one)

When these tests were given out, natural curiosity followed. But the purpose of the tests was never revealed to the subjects. When the question, "What is this for?" was asked, the answer was, "For you to fill out."

In conducting the record tests, the tops were torn off the mimeographed tests and handed to the subjects. In addition to the two groups of suggested feelings, an N was placed alongside the columns. The directions were the same as for the other tests, except they were given orally and on the record rather than printed.

The first tests given out were of the mixed type and contained only the first twelve letter-sounds. This test was given only to the graduate students and the undergraduate women, but contained the same type of material. It was later expanded to contain two more letter-sounds, ~~and was~~ later given to the other subjects.

The tests were given to graduate, undergraduate and high school students. The graduate students and undergraduate women were from the University of Wisconsin, the undergraduate men from Wabash College and the high school students from Lebanon, Indiana.

The data obtained from the tests follow:

CHART 1

HIGH SCHOOL STUDENTS

	MALES												FEMALES											
Group	Words			No Words			Mixed			Record			Words			No Words			Mixed			Record		
	I	N	II	I	N	II	I	N	II	I	N	II	I	N	II	I	N	II	I	N	II	I	N	II
[ʌ] 1	6	1	37	4	1	23	21	0	15	16	1	23	12	1	31	9	4	19	22	1	20	16	7	29
[eɪ] 2	29	0	15	20	3	5	10	4	22	20	3	18	29	1	14	20	0	12	20	1	22	26	3	23
[ɑː] 3	16	6	22	17	1	10	14	7	15	9	4	32	18	5	21	20	2	10	17	5	21	11	27	12
[æ] 4	27	4	13	7	9	12	14	7	15	18	9	13	30	7	7	15	8	9	17	5	20	29	8	13
[u] 5	17	2	25	7	2	19	13	0	23	9	7	24	20	0	24	7	3	22	14	5	24	26	10	25
[oɪ] 6	19	7	18	21	2	5	32	1	4	18	2	20	17	6	21	25	1	6	31	1	11	19	5	28
[ɪ] 7	23	3	18	15	4	9	19	5	12	25	6	9	31	1	12	20	5	7	28	2	14	35	2	13
[aɪ] 8	24	4	16	19	4	5	11	4	21	21	4	16	22	5	17	20	3	9	14	2	27	36	3	10
[ju] 9	16	6	22	7	6	15	13	9	14	14	10	15	20	3	21	4	4	24	10	7	26	16	12	23
[ɛ] 10	27	5	12	16	4	8	20	3	13	17	5	18	25	4	15	20	6	6	26	5	12	22	4	25
[iː] 11	31	2	11	18	2	3	26	3	7	23	4	13	35	1	9	26	2	4	35	1	7	28	7	15
[ɑʊ] 12	17	5	22	6	5	17	14	4	18	17	4	19	13	5	26	4	5	23	13	7	23	19	7	25
[oʊ] 13	17	6	21	19	4	5	15	5	16	5	2	41	14	5	25	12	2	18	15	10	18	8	2	41
[ɔː] 14	12	12	20	2	4	22	9	5	22	15	6	19	9	8	27	8	6	18	3	12	28	11	10	29

CHART 2

UNDERGRADUATES

		MALES												FEMALES*					
Group		Words			No Words			Mixed			Record			Mixed			Record		
		I	N	II	I	N	II	I	N	II	I	N	II	I	N	II	I	N	II
[ʌ]	1	15	2	39	9	2	36	22	1	21	16	6	68	42	0	49	5	0	40
[eɪ]	2	31	6	19	27	6	14	18	2	22	48	3	39	52	0	21	16	0	21
[ɑː]	3	17	2	37	22	10	15	12	1	30	9	14	55	7	0	59	7	0	33
[æ]	4	37	5	14	20	9	16	16	5	24	48	28	9	46	0	23	17	0	19
[u]	5	21	1	34	9	3	34	10	1	35	4	9	73	13	0	65	8	0	28
[oɪ]	6	37	8	12	37	3	5	41	3	2	41	16	31	60	0	11	14	0	23
[ɪ]	7	42	2	12	36	3	7	34	1	9	58	13	15	69	0	10	24	0	14
[aɪ]	8	29	3	23	25	10	11	13	1	43	59	16	10	30	0	36	24	0	12
[ju]	9	18	14	24	6	6	34	19	12	14	47	22	17	13	0	41	23	0	11
[ɛ]	10	30	8	21	26	10	10	27	7	12	41	22	26	41	0	23	25	0	10
[iː]	11	43	4	8	31	6	10	46	0	3	51	10	27	87	0	0	20	0	13
[ɑʊ]	12	11	1	44	7	7	33	11	4	32	12	13	62	16	0	50	7	0	35
[oʊ]	13	11	7	38	17	9	20	9	1	27	7	4	79	x	x	x	3	0	41
[ɔː]	14	14	11	31	8	5	33	5	5	27	6	20	61	x	x	x	2	0	35

* The undergraduate women's tests were conducted slightly differently. The students were asked to mark the word or words that suggested the feeling rather than an entire group. Later I classified them as to their respective groups, i.e., I or II. In this case there was no N group. Also, there appeared only 12 letter-sound groups in these first tests.

CHART 3

GRADUATES*

	MALES		FEMALES	
Group	Mixed		Mixed	
	I	II	I	II
[ʌ] 1	9	7	12	5
[eɪ] 2	8	4	13	3
[ɑː] 3	2	17	0	15
[æ] 4	7	6	12	2
[u] 5	1	13	0	23
[oɪ] 6	15	1	10	2
[ɪ] 7	13	2	18	0
[aɪ] 8	10	5	5	8
[ju] 9	5	8	4	7
[ɛ] 10	7	7	12	1
[iː] 11	19	0	12	2
[ɑʊ] 12	2	14	4	13
[oʊ] 13	x	x	x	x
[ɔː] 14	x	x	x	x

* The graduate students were among the first tested, and the directions were slightly different from those given with the tests that followed. This accounts for the I and II groups only and for only 12 letter-sound groups. The same conditions obtained with the undergraduate women. There were mixed words only in this test.

CHART 4

COMBINING MALES AND FEMALES AND ALL GRADE LEVELS

Group	Words			No Words			Mixed			Record		
	I	N	II	I	N	II	I	N	II	I	N	II
[ʌ] 1	33	4	137	22	7	78	128	2	114	53	14	160
[eɪ] 2	89	7	48	67	9	31	121	7	89	110	9	101
[ɑː] 3	51	13	80	59	13	35	52	13	157	36	45	132
[æ] 4	94	16	34	42	26	37	112	17	90	112	45	54
[u] 5	58	3	83	23	8	75	51	6	183	47	26	150
[oɪ] 6	73	21	51	83	11	16	189	5	31	92	10	102
[ɪ] 7	96	6	42	71	12	23	181	8	47	142	21	51
[aɪ] 8	75	12	56	64	17	25	83	7	140	140	23	48
[ju] 9	54	23	67	17	16	73	64	28	110	100	44	66*
[ɛ] 10	82	17	48	62	20	24	133	15	68	105	31	79
[iː] 11	109	7	28	75	10	22	225	4	17	122	21	68
[ɑʊ] 12	41	11	92	17	17	73	60	15	150	55	24	141
[oʊ] 13	42	18	84	50	15	43	39	16	61	23	8	202
[ɔː] 14	35	31	78	18	15	73	17	22	77	34	36	144

* The result of the record test on this sound was opposite from the result of the other tests. This may be due to the fact that the great majority of those tested pronounced the [ju] as [u]. Thus [nju] became [nu], and [stjudənt] became [studənt]. This Hoosierism was not used in the record.

It is also noticeable from the chart above that in most cases where one type of test differed from the other types it was in the mixed test.

CHART 5
Totals

Group		MALES												FEMALES											
		Words			No Words			Mixed			Record			Words			No Words			Mixed			Record		
		I	N	II	I	N	II	I	N	II	I	N	II	I	N	II	I	N	II	I	N	II	I	N	II
[ʌ]	1	21	3	76	13	3	59	52	1	43	32	7	91	12	1	31	9	4	19	76	1	74	21	7	69
[eɪ]	2	60	6	34	47	9	19	36	6	48	68	6	57	29	1	14	20	0	12	85	1	46	42	3	44
[ɑː]	3	33	8	59	39	11	25	28	8	62	18	18	87	18	5	21	20	2	10	24	5	95	18	27	45
[æ]	4	64	9	27	27	18	28	37	12	45	66	37	22	30	7	7	15	8	9	75	5	45	46	8	32
[u]	5	38	3	59	16	5	53	24	1	71	13	16	97	20	0	24	7	3	22	27	5	112	34	10	53
[oɪ]	6	56	15	30	58	5	10	88	4	7	59	18	51	17	6	21	25	1	6	101	1	24	33	5	51
[ɪ]	7	65	5	30	51	7	16	66	6	21	83	19	24	31	1	12	20	5	7	115	2	26	59	2	27
[aɪ]	8	53	7	39	44	14	16	34	5	69	80	20	26	22	5	17	20	3	9	49	2	71	60	3	22
[ju]	9	34	20	46	13	12	49	37	21	36	61	32	32	20	3	21	4	4	24	27	7	74	39	12	34
[ɛ]	10	57	13	33	42	14	18	54	10	32	58	27	44	25	4	15	20	6	6	79	5	36	47	4	35
[iː]	11	74	6	19	49	8	18	91	3	10	74	14	40	35	1	9	26	2	4	134	1	9	48	7	28
[ɑʊ]	12	28	6	66	13	12	50	27	8	64	29	17	81	13	5	26	4	5	23	33	7	86	26	7	60
[oʊ]	13	28	13	59	36	13	25	24	6	43	12	6	120	14	5	25	12	2	18	15	10	18	11	2	82
[ɔː]	14	26	23	51	10	9	55	14	10	49	21	26	80	9	8	27	8	6	18	3	12	28	13	10	64

CHART 6
Total Results in Percentage and Letter-sound Type

Group		Words			No Words			Mixed			Record			Type
		I	N	II	I	N	II	I	N	II	I	N	II	
[ʌ]	1	19.0	2.3	78.7	20.5	6.6	72.9	52.4	.9	46.7	23.3	6.3	70.4	II
[eɪ]	2	61.8	4.9	33.3	62.6	8.5	28.9	55.7	3.3	41.0	50.0	4.1	45.9	I
[ɑː]	3	35.4	9.1	55.5	55.1	12.2	32.7	23.4	5.9	70.7	16.9	21.2	61.9	II
[æ]	4	65.2	11.1	23.7	40.0	24.7	35.3	51.1	7.9	41.0	53.0	21.3	25.7	I
[u]	5	40.2	2.2	57.6	21.7	7.6	70.7	21.2	2.6	76.2	21.0	11.8	67.2	II
[oɪ]	6	50.3	14.6	35.1	75.4	10.1	14.5	84.0	2.3	13.7	45.5	4.5	50.0	I
[ɪ]	7	66.6	4.3	29.1	67.0	11.3	21.7	76.6	3.4	20.0	66.3	9.9	23.8	I
[aɪ]	8	52.4	8.5	39.1	60.3	16.2	23.5	36.0	3.2	60.8	66.3	11.0	22.7	I
[ju]	9	37.5	16.0	46.5	16.2	15.0	68.8	31.6	14.0	54.4	47.6*	21.0	31.4	?
[ɛ]	10	55.7	11.7	32.6	58.4	19.0	22.6	61.5	7.1	31.4	48.8	14.5	36.7	I
[iː]	11	75.7	4.9	19.4	70.0	9.5	20.5	91.4	1.7	6.9	57.8	10.0	32.2	I
[ɑʊ]	12	28.4	7.8	63.8	15.8	15.8	68.4	26.6	6.8	66.6	25.0	11.0	64.0	II
[oʊ]	13	29.1	12.7	58.2	46.2	14.0	39.8	33.6	13.7	52.7	9.8	3.6	86.6	II
[ɔː]	14	24.3	21.6	54.1	16.9	14.1	68.8	14.6	18.9	66.5	15.8	16.8	67.4	II

* See note on Chart 4.

Can any conclusions be drawn from the preceding data? Although this study is still embryonic, it is, I think, possible to see some definite results. We may conclude:

1. That certain letter-sounds do suggest certain feelings.
2. That, generally speaking, the results for a given letter-sound do not vary with the type of material presented.
3. That when a shift does occur it is usually in the "mixed" group.
4. That there is practically no difference in the results from males and females or different grade levels.
5. That, as a rule, the front vowels and the diphthongs ending in a front vowel are of type I.
6. That, as a rule, low and back vowels are of type II.

Another significant fact, though not indicated in the charts, was that by far the majority of the sub-average students had no reaction at all, and of those that did react there was a wide disagreement.

In an attempt to explain the shifts in the reactions to the different types of material, supplementary tests are being prepared.

THE FORUM

Any person in the speech field having research material that he feels should be presented to the ASSOCIATION at the 1938 convention will submit the same to J. T. Marshman, President of the NATIONAL ASSOCIATION, who, in turn, will relay the material to proper authorities to be evaluated for the purpose of presentation. It would seem advisable that the committee now working in the research field of American oratory does not come under this invitation. Its material will be put into printed form and presented to members of the ASSOCIATION at a later date. All papers in these research fields should be in the hands of the President not later than June 15. After that date no papers will be evaluated.

J. T. MARSHMAN.

To the Editor of the QUARTERLY JOURNAL OF SPEECH:

I have been much interested to see in the August, 1937, *Magazet*, the following:

WORDS

The ten most beautiful words in the English language, selected by Wilfred J. Funk, of the publishing firm of Funk & Wagnalls, are as follows: Dawn, hush, lullaby, murmuring, tranquil, mist, luminous, chimes, golden, melody.

The ten ugliest, most unpleasant words, according to the National Association of Teachers of Speech, are: Phlegmatic, crunch, flatulent, cacophony, treachery, sap, jazz, plutocrat, gripe, plump.

The implication is that, being harsh in sound and objectionable in association, these ten words — *cacophony, flatulent, phlegmatic, crunch, treachery, jazz, plump, sap, gripe,* and *plutocrat* — have no place in verse-writing. Indeed! Here goes:

LINES WRITTEN ON THE OCCASION OF THE NEED FOR GETTING
TEN STRIDENT WORDS INTO SEVEN STUFFY STANZAS

See how this tardy bumblebee,
In lazy, sweet *cacophony*,
Salutes the moon, which, *flatulent*
With tranquil meaning and intent;
Rides up into the evening sky—
A silent, silver lullaby.

The cows, *phlegmatic,* homeward turn
And *crunch* in blissful unconcern
A grass with daisy diadem—
(I have no mind to hurry them).

The squirrels, conspiring, look at me
With ill-concealèd *treachery,*
Devising tricks and schemes becuz
They'd put our nuts in storehous-uz.

A cricket suddenly bestirs
To loose his plaintive chirps and whirrs—
A song that somehow in it has
A reminiscent woodland *jazz.*

A partridge, fussy, feathered, *plump,*
Holds dress-rehearsal on a stump—
Quite flustered in his rôle, too, since
He has a partridge audience.

The *sap* flows smoothly up each tree,
Where robins, bursting melody,
Choose only cherries ripe about—
There are none green to *gripe* about.

How pleasantly do I recall
This charming boyhood pastoral
Where I, in truth, was, where I sat,
A moneyed, landed, *plutocrat!*

WAYNE A. NICHOLAS, *Brooklyn, N. Y.*

NEW BOOKS

The Play Book. By Jean Carter and Jess Ogden. New York: Harcourt, Brace and Company, 1937; pp. xiv+511. $1.48.

A new basic text for high school dramatics classes, this is one of the better volumes of its kind now available. The second of its three sections (entitled "Plays") is the main portion of the book. The eight one-act plays included here have been wisely selected, and the supplementary production material—including sketches—is fairly specific and practical. The plays are introduced by types, with suggested lists for future study or production. Choral reading is mentioned in a short chapter, and several radio plays and amateur movie scenarios are reproduced.

Section I ("Playing") includes about 80 pages of miscellaneous suggestions on a wide variety of items, from play-writing and casting, to play selection and acting technique. Although it shares with other parts of the book a reasonably sound point of view and a sympathetic approach to high school needs and problems, this section is sometimes handicapped by the necessarily hurried and superficial treatment accorded to its many topics.

Section III ("For Players") is the briefest—and weakest—portion of *The Play Book*. An attempt has been made, according to the authors, to strip the suggestions down to the "barest necessities," and to make them "as untechnical as possible." Apparently in keeping with this policy, standard nomenclature has been retained only in part; and standard procedure (particularly in scene-construction) seems to have been deliberately avoided. The results, I feel, are unnecessarily impractical and not a little confusing.

Throughout the whole of the book, the choice of reference works (for the student) is in my opinion curiously uneven, both as to quality and as to relative textual "difficulty." Moreover, these works are offered practically without critical guidance—and such volumes as Dolman's *The Art of Play Production* and Hume and Foster's *Theater and School* are never mentioned at all.

Perhaps the authors have tried too hard to make their volume all things to all people. A somewhat enlarged and revised "Plays" section (***without*** Parts I and III), or a reduced "Plays" section (with enlarged and drastically revised Parts I and III) could have made this an infinitely better book.

H. DARKES ALBRIGHT, *Cornell University*

Henry Ward Beecher's Speaking Art. By LIONEL CROCKER. New York: Fleming H. Revell Company, 1937; pp. 243. $2.00.

A good part of Mr. Crocker's new book is devoted to Beecher's lectures at Yale on preaching. These lectures are edited "so that the material selected best suits our purpose." An edition presenting an accurate and complete text would possibly have been more useful; Mr. Crocker does not explain what "purpose" dictates his abridgment, and any purpose short of the full and critical reproduction of the original lectures raises the question of editorial subjectivity. The *Yale Lectures on Preaching* Mr. Crocker inserts between Beecher's earlier essays and lectures on preaching and some later lectures; twenty chapters of the twenty-six in the volume permit Beecher to speak on the art which he practiced so well. As a preface, Mr. Crocker devotes six chapters to "original studies in Henry Ward Beecher's art of public speaking." Beecher as a Man, Beecher's Audience, Beecher's Message, Beecher's Training for Public Speaking, Beecher's Influence on the Art of Speaking, Beecher's Contribution to the Theory of Speaking—these titles chart the substance of Mr. Crocker's studies. The reader encounters in this preface unexpected vagaries of method and matter. Mr. Crocker says: " . . . if we follow Beecher's definition of oratory we get a natural division of our subject. He embodied the three essentials of the speech situation in his definition: 'Oratory is truth sent home by all the resources of the living man.' *Influencing conduct* referred to the audience, *truth sent home* referred to the message, and all the resources of the *living man* referred to the speaker." Mr. Crocker omits part of Beecher's definition of oratory—"the art of influencing conduct with the truth sent home, etc."—and yet the subsequent discussion presupposes that the entire definition is before the reader. This error of omission is minor. But what should be said of a study of Beecher the Man which conveys only the patches and shreds of personality? Speaking of Beecher's audience, Mr. Crocker says: "We shall consider first his sympathy with the common people; second, his church building and how it was built to house his congregation so that it would respond to his preaching; and then, a discussion of his effect upon his audience." These categories are not only ill-matched; they simply do not mark essential lines of analysis. The American audience of the late nineteenth century, the congregation which crowded Plymouth church each Sunday morning, had social and political attitudes, fears of Hell, hopes of Heaven, a puritan sense of the preacher's mission; had trains of feeling shaped in a restless and energetic land; had literary associations and historical memories that would awaken at the word spoken by one of their own kind. If Beecher's message was in Mr. Crocker's just phrase the result of collaboration between speaker and audience, the description of the audience becomes an obligation. The categories of description must involve, not so much the speaker's sympathy with the common people as the public's sympathy; not so much Beecher's effectiveness as the popular predispositions which he molded to his purpose; not so much the architectural features of a church as the nature of the men and women who sat in the pews. Beecher's influence upon the art of speaking Mr. Crocker shows by mentioning most of the recent textbooks which refer in any way to Beecher. The mere number of references is impressive; but how influential are the textbooks? Or the authors? Some have been widely read, others not; some are excellent, others bad; some show profound insight into Beecher's ways, others dilute his salty message. If Beecher's influence upon speaking is proved by the pedagogical uses which have been made of his doctrine, the quality of these uses is as important as the quantity. Mr. Crocker believes that Beecher's theory of loose sermon organization, and his treatment of illustration, constitute original contributions to rhetorical doctrine. Perhaps it would be more accurate to say that these are significant interpretations of well-known doctrine, not original contributions.

A book which presents Beecher's own theory of preaching, or which makes easily available to the public some important parts of that theory, has interest to the student and the curious layman. Mr. Crocker's book is welcome on this second score. But his text of Beecher's lectures should be used with caution. There is an error on page 148. According to Mr. Crocker, Beecher says: "There is in all, enthusiasm and feeling; or, it may be, enthusiasm and imagination; or, it may be, enthusiasm and reason." In the edition of 1872, Beecher says: "There is in all enthusiasm a certain outburst and glow. You may have enthusiasm and feeling; or, it may be, enthusiasm and imagination; or, it may be, enthusiasm and reason."

Another textual error occurs on page 194. Mr. Crocker's text says: "Many considerations have been urged for and against written and unwritten kinds, and both have their disadvantages; so that a true system would seem to require sometimes one mode, and sometimes the other." The edition of 1872 says: "Many considerations have been urged for and against written and unwritten sermons; and there are advantages in both kinds, and both have their disadvantages; so that a true system would seem to require sometimes one mode, and sometimes the other." These discrepancies and others like them suggest that Mr. Crocker's abridgements are not always dependable. Perhaps a formal edition of Beecher's essays and lectures on preaching would have proved more valuable, anyway. Perhaps Beecher's theory, projected against the rich traditions of sacred and secular rhetoric, and permeated with a sense of place and time, could have been made to yield profounder subtleties, to imply larger perspectives. These suppositions inevitably qualify a friendly verdict upon Mr. Crocker's book.

W. SAMUEL HOWELL, *Princeton University*

The Development of Linguistic Skill in Twins, Singletons with Siblings and Only Children from Age Five to Ten Years. By EDITH A. DAVIS. Minneapolis, Minnesota. The University of Minnesota Press, 1937; pp. 165.

This monograph, number 14 in the Child Welfare Monograph Series, is a supplement to two previous investigations in language performance of children: McCarthy's "Language Development of the Preschool Child" and Day's "The Development of Language in Twins." Mrs. Davis extended the method devised by McCarthy, for use with older children. Her subjects consisted of 436 children—twins, singletons with siblings, and only children—representative of the Minneapolis and St. Paul population in socio-economic status. Mrs. Davis' findings are discussed under the chapter headings: "Articulation," "Length of Sentence," "Functional Analysis," "Complexity and Accuracy of Sentence Structure," "Frequency, Function and Length of the Different Words Used," "Types of Twins and Resemblances Between Twin Pairs," and "Conclusions."

Among the interesting conclusions are the following: (1) girls were found to be superior to boys in nearly every respect; (2) children from the upper occupational groups are superior to children from lower occupational groups; (3) twins are decidedly inferior in articulation to other children at age 5½ years; (4) twins in lower occupational groups tend to remain inferior to other children in all phases of language development; (5) singletons with siblings are superior to twins; (6) singletons with siblings occupy a position inferior to only children but superior to twins in language development; and (7) only children are definitely superior to children with siblings in every phase of linguistic skill.

The book contains tables and graphs, depicting all the important findings. An index and a bibliography of 163 titles contribute to the excellence of the volume. The reader will do well to reread the McCarthy book before reading this monograph.

Lou Kennedy, *Brooklyn College*

Voice Recording as an Instrument of Therapy and Analysis in the Speech Correction Clinic. By Robert Gates Dawes. Athens, Ohio: The Lawhead Press, 1936; pp. 62.

The last sentence of this monograph states " . . . the study has conclusively demonstrated that the voice recording play-back procedure is an indispensable adjunct to the modern speech correction clinic."

Based upon few cases, equivocal results and groups which were matched in age, intelligence and *type* (but not *severity*) of defect, the study leaves the impression of carrying rather poor coals to Newcastle. Most clinicians will continue to use recording equipment, but few, I venture, will present this study to the budget director as an argument for the purchase of such apparatus.

Joseph Tiffin, *Brooklyn College*

Phonetic Studies in Folk Speech and Broken English. By Anne Darrow. Boston: Expression Co., 1937; pp. vi+113. $1.60.

The phonetic studies of this type of speech are primarily, according to the author, to help the amateur develop a hobby in order to present humorous entertainment. It is suggested that serious students of dramatic art might also profit from use of the Darrow Dialect Chart System.

This system consists of summary charts which include brief and inconclusive material under the headings of inflection, vocal production, consonant and vowel changes, with sentence drills for ten different dialects. The phonetic studies are limited to the transcription of single phrases. The I.P.A. is followed, though no intonation pattern is included. The layman could follow the symbols, such as they are, easily enough.

Miss Darrow points out the obvious difficulties of the study of dialect from the printed page, as it does not truly represent the sounds. She in no way overcomes the difficulty, for the illustrative materials included under sentence drills, vignettes, and original sketches are not phonetic studies, except as they direct the reader to the charts for study of individual sounds.

There is no suggestion of the serious and artistic purposes which dialect may present, either as an academic study or for the needs of the professional artist. The standard of literary excellence is in no way stressed, nor are references given to outstanding writers in the field of dialect.

Miss Darrow's book will be helpful to students as practice material for individual sounds, if they are aware that the purpose of dialect is not exact imitation but suggestion.

KATHRYN MULHOLLAND, *Brooklyn College*

Unicameral Legislatures: The Eleventh Annual Debate Handbook. Edited by BOWER ALY. Columbia, Mo.: Lucas Brothers, 1937; 2 vols. pp. 438.

Unicameral Legislatures. Edited by E. C. BUEHLER. New York: Noble and Noble, 1937; pp. viii+330. $2.00.

There is no immense amount of printed matter available on unicameral legislatures, and what there is exists in very scattered form: an editorial, a chapter in a book, a part of a speech, and so on. It would be very difficult for the average high-school debater to find in the ordinary town library the materials reprinted in these volumes.

The material dealing directly with unicameralism is so scant that both editors have printed the chief things and then have gone pretty far afield, including in these volumes material on legislative rule making, the pre-adjournment rush, the committee system, and electrical voting devices. Material seems especially scarce for the negative, and indeed Professor Buehler says in his introduction that nine out of ten pages are affirmative. To fill in some of the gaps, Professor Aly had some articles written especially for his *Handbook.* Both editors prepared extensive bibliographies, so extensive in fact that many of the works cited have only the remotest connection with unicameralism.

The two volumes edited by Professor Aly contain somewhat more material than that edited by Professor Buehler, but the latter has a brief. Both have excellent analyses of the question. Any student would do well to secure both.

DAYTON D. MCKEAN, *Dartmouth College*

John Gielgud's Hamlet. By ROSAMOND GILDER. With "Notes on Costume, Scenery and Stage Business" by JOHN GIELGUD. New York: Oxford University Press, 1937; pp. 234. $3.00.

This is a unique book. Never before has there been set down in print a complete record of a fine production of a great play, as it was seen upon the stage. Everyone now and in the future who is seriously concerned with the problems of acting and play production will find this book of absorbing interest.

Miss Gilder presents a critical appreciation of Mr. Gielgud's performance, and a movement-by-movement description of the playing of each scene, coördinated with ground plans and the text of the acting version. Mr. Gielgud's notes reveal an alert mind and a scholarly knowledge of the *Hamlet* literature, as well as an actor's familiarity with the acting traditions of the play. Four of Mr. Mielziner's designs and four photographs of Mr. Gielgud in the part embellish the text.

Even if one cannot go the whole way with Miss Gilder in her enthusiasm for Mr. Gielgud's performance, one can only express deep appreciation to Miss Gilder and the Oxford Press for making available to us and to posterity so complete a record of a successful *Hamlet.* The only lack is some pictorial record of actual production. Photographs would give a better idea of how the settings actually looked than do Mr. Mielziner's designs. The shallow settings were ineffective in production, as Mr. Gielgud felt. And action photographs would have added vividness to Miss Gilder's careful description of the movement and tableaux.

B. H.

The Making of a Speaker. By WILLIAM M. LAMERS and M. EDWARD SMITH. Milwaukee: Bruce Publishing Company, 1937; pp. v–vii+522. $2.50.

This volume presents stimulating and interesting viewpoints on many aspects of speech work. In its thirteen well-handled chapters the book takes up the audience, speech composition, types of speaking, conversation, discussion, parliamentary procedure, debate, and interpretative reading. In addition, an appendix takes up speech sounds and the phonetic alphabet, something which the ordinary text on public speaking lacks, making this a well-rounded treatment.

The book, it is true, is long, but this is to its credit, since so much ground cannot be covered easily. It is written with an easy style, and it includes many illustrative exercises and diagrams.

For college use this seems to be one of the best of the recent books; at any rate, it deserves to be in the speech reference library.

THEODORE G. EHRSAM, *Hofstra College, New York University*

The Speaking of Poetry. By WALLACE B. NICHOLS. With a Preface by GORDON BOTTOMLEY. Boston: Expression Company, 1937; pp. xiv+110. $2.00.

Mr. Nichols' book has the ring of authority—authority founded firmly on his experience as a practicing poet who has been one of the directors and adjudicators of the Oxford Festivals of Spoken Poetry. What he has to say should be of interest to all who are concerned with the art of oral interpretation of verse.

The book is not concerned with the techniques of voice and speech as such, nor with prosody, but is "an attempt to help the verse-speaker to become an artist and to see the vocal exposition of poetry from the angle of the poet." Mr. Nichols has no use for vocal technique for its own sake, and little use for prosody of the metric type. He believes that quantity is the basis of all great poetry, and that the ear is the only true prosodic guide. His analysis of elision and the failure to elide is most enlightening. After an introduction to the "prosody of spoken verse," as opposed to standard metrics, he proceeds to specific advice on the study and speaking of the lyric, the sonnet, the ballad, satiric verse, dramatic and epic blank verse, rhymed narrative, *vers libre*, and choral verse.

On the whole, his observations are more concrete than most attempts to handle the art, and they are expressed in a style that is, unlike most textbooks on the subject, neither turgid nor commonplace, but easy and animated. Mr. Bottomley's *Preface* is a good essay in its own right.

B. H.

Practical Business Speaking. By WILLIAM PHILLIPS SANDFORD and WILLARD HAYES YEAGER. New York: McGraw-Hill Co., 1937; pp. xi+316. $3.00.

Shortly after the 1929 edition of *Business and Professional Speak-*

ing appeared, Professor A. Craig Baird, in hailing the authors as leaders in a new emphasis in speech training, suggested in his review that the title of the book be limited to "Business Speaking." The fact that such a limitation has been made adds strength to an already excellent volume by making the contents more directly consonant with the title.

This book presents a careful and reasonably extensive revision of the 1929 edition. Although the general plan remains essentially the same, the arrangement of materials and the occasional change in emphasis attract notice. As was the case in the older work—save for slight change in wording—the book is divided into three parts: I, Principles of Business Speaking; II, Types of Business Talks; and III, Personal and Group Conferences. The revisions of Parts I and III are particularly important in that the principles of speech preparation and delivery are now treated more systematically, and group discussion receives a fuller measure of attention.

Perhaps the most distinctive feature of this book is its emphasis upon the need for thorough audience analysis. The authors never lose sight of the hearers. Every principle or example links up in one way or another with what the listeners believe and feel. There is a clear embodiment of the classical tenet that it is the audience that determines the end and object of a speech.

Practical Business Speaking combines in an unusually effective manner a readable treatment of basic principles with a carefully selected body of illustrative materials and model speeches. It is a book of quality, commanding a position of unquestioned supremacy in its field.

LESTER THONSSEN, *College of the City of New York.*

Personal Power Through Speech. A library edition of *Basic Principles of Speech,* by LEW SARETT and WILLIAM T. FOSTER. Boston: Houghton Mifflin Company, 1936; pp. x+578. $3.25.

In this heyday of charlatanic best-sellers it is heartening to find available now to the general public—under a more persuasive title, in a red, perhaps less durable binding, with a jacket which will halt a business man in a bookstore, and at a price increase of 75 cents—such a book as *Basic Principles of Speech,* forcibly, practically directed to the tyro, yet eminently sound in psychology and pedagogy.

J. CALVIN CALLAGHAN, *Lehigh University*

Bread and Circuses. By WILLSON WHITMAN. New York: Oxford University Press, 1937; pp. 191. $1.75.

Under this particularly appropriate title, Miss Whitman presents a history and analysis of the Federal Theatre Project of the WPA. She describes its inception and aims, its organization and operation, its trials and tribulations, and its economic and artistic achievements. She concludes with the question: "What is to be done now with the Federal Theatre?" and presents the various answers which have been made or might be made to that question.

Miss Whitman's enthusiasm makes her book constantly interesting, and sometimes exciting. One is surprised to discover from the publishers' statement on the wrapper that she has never had any personal connection with the WPA, for she is certainly not the "impartial observer" her publishers claim she is. The Federal Theatre has obviously captured her imagination, and her warmth in praise of its achievements is only equaled by her ingenuity in excuse of its shortcomings. However, the author's partisanship should not keep her book from being read by everyone who is seriously concerned about the future of the American theatre. B. H.

Vocal Vigor in Speech and Song. By CLIFTON HOLMES WOOD. Worcester, Massachusetts: Clifton Wood, 1937; pp. 126. $1.50.

This little book has for its purpose the improvement of both the speaking and the singing voice. Written by a professional speaker and singer, the volume attempts in exceedingly small compass the double task for which the author believes himself fitted by experience.

Sixty lessons and a chapter each on microphone technic, artistic impressions, and "You Have a Voice" make up the text. It must be said in the writer's favor that he is certainly sincere; but the book tries to span too much territory, touching too many topics and exhausting the possibilities of none, for it to be considered for academic use.

THEODORE G. EHRSAM, *Hofstra College, Hempstead, New York*

Prize-Winning Orations: Yearbook of Oratory. Compiled and edited by EVAN E. ANDERSON. New York: Noble and Noble, 1937; Vol. 18, pp. xiv+385.

Intercollegiate Debates: Yearbook of College Debating. Edited by E. R. NICHOLS. New York: Noble and Noble, 1937; Vol. 18, pp. xiv+385.

Printed well and marred only by an unfortunate term in the title, *Prize-Winning Orations* presents thirty-one original speeches, memorized and delivered by college students in local or regional contests held in all parts of the country. Diversified and timely, their subjects deal with Edward's abdication, unemployment, conservation of natural resources, national values and ethics, genetics and disease, war and peace, crime and the courts, and American education. With the exception of an interpretation of Jane Addams and an exposition of a blind boy's world, all aim to influence belief or conduct.

The speakers represented here for the most part mean business. Troubled by this vale of tears, they seek modestly but positively to dry up our sorrows; hence, although the glitter of the showpiece is occasionally evident, their language is easy, direct, and moving. They prefer a clear and vivid presentation of a rational position to a mass attack on the emotions. Despite excellent rhetorical practice in general, one could desire a little less favoritism for the dramatic-smash introduction and for such arch-clever inventions as the re-writing of Humpty-Dumpty to fit Edward's fall. And one might gently inquire whether good taste would permit an extended comparison of Mrs. Simpson with Anne Boleyn before a college audience and would go so far as to call the former "Wally"?

Whereas the *Year Book of Oratory* is an interesting collection of really interesting speeches, *Intercollegiate Debates* is a mildly interesting collection of rather dull forensic efforts. It offers nine debates: Government Ownership of Commercial Banking, The President's Plan for Reorganizing the Supreme Court, Extension of Consumers' Coöperatives, Balancing the Federal Budget, Crop Insurance, Government Ownership of Electric Utilities, the St. Lawrence Waterway, Minimum Wages and Maximum Hours, and the Policies of the C. I. O. It offers, also, examples of various types of debate, including the conventional form, radio debates, and the cross-question scheme. Promised in the editor's foreword, but not forthcoming, was a forum discussion. It might have advantageously displaced the debate on the St. Lawrence Waterway.

As in previous volumes of *Intercollegiate Debates,* the editor does not reveal to what extent the printed text represents the delivered speech. Short bibliographies are again included.

Karl R. Wallace, *University of Virginia*

The Stutterer Speaks. By CONRAD F. WEDBERG. Redlands, California: Valley Fine Arts Press, 1937; pp. xi+129.

This book, in the words of the author, is a "message of encouragement assuring the stutterer that he can do much for himself." The first two chapters of the book, in words replete with emotional content, relate the trials of the childhood and early adulthood of the author-stutterer—trials more or less common to all children in the process of growing up, but, in retrospect at least, far less serious to most of us than to this author. His reactions to these childhood experiences were those of a highly sensitive and defenceless child, and he assumes that they are the universal response of stutterers. The remainder of the book is devoted to the author's explanation of the cause of stuttering and the remedial method he used, and prescribes for other stutterers.

Dismissing summarily other concepts regarding the etiology of stuttering—the concept of cerebral dominance is given an especially superficial and inadequate treatment—he states dogmatically that "stuttering is caused by emotional conflicts growing out of distressing experiences in childhood." He then sets forth three musts for the rehabilitation of stutterers: The adult stutterer must, by auto-analysis, interpret the conditions under which the stutter arose and dismiss the unfavorable attitudes as childish and untenable. Second, he must construct new patterns of emotional living and a new personality of composure and self-confidence. Third, he must speak without stuttering—the method by which this is done is the "fluent pattern" achieved by means of relaxation and auto-suggestion.

The method by which childish fears are uprooted is to "revive all of the emotional attitudes which grew out of the unfortunate home experiences." The method recommended suggests psychoanalytical procedure, minus the analyst; it appears to the reviewer to be a procedure of questionable value.

In constructing "new patterns of emotional behavior," the writer used almost brutal procedures in his self-evaluation and set himself rigidly and relentlessly to the task of cultivating new habits of behavior.

The book should prove helpful in handling the problem of stuttering, because a stutterer is always encouraged and stimulated by the story of a former stutterer, and is emphatically impressed with the idea that the remedy of his stuttering is in his own hands. Moreover, the writer furnishes a wholesome example of facing facts in one's personal life. And finally, the major part of the book is devoted to definite remedial procedures.

As suggested earlier, the speech clinician will probably want to use extreme caution regarding the techniques of auto-analysis and auto-suggestion, as advocated by Mr. Wedberg.

LOU KENNEDY, *Brooklyn, College*

Better Speech and Better Reading. By LUCILLE D. SCHOOLFIELD. Boston: Expression Co., 1937; pp. xv+218.

This is a pupil's practice book which has been developed in the Department of Speech Correction of the elementary schools of Washington, D. C. Printed on large pages in large type, indexed and cross indexed, it provides the child with an admirable assemblage of practice material, in the form of word lists, short sentences, and short poems, to acquaint him with the formation of English sounds and with the pronunciation of such words as are suitable for the development of his vocabulary. For the teacher, there are diagnostic tests, suggestions for planning the work, notes interspersed in the text, and numerous cross references. The chief shortcoming, for both teacher and pupil, is the lack of any physiological frame of reference. Though the practice material classifies the sounds acoustically, and in some instances by references to voiced and voiceless pairs, there is no reference to the various adjustments of the tongue, jaw, and lips; such material must be supplied by the teacher who uses the book. For her standard of correctness, the author has based her book on the most recent Merriam-Webster *Guide to Pronunciation,* and has drawn heavily from this excellent source. Controversial pronunciations, such as those of the vowels in *dancer*, are to be allowed their normal variations, though the notes in which assent is given to these variations are so far removed from the corresponding exercises that they may readily be overlooked by the busy or the dogmatic teacher. References to the Phonetic Alphabet are not especially helpful; the form of the alphabet is not that of the Merriam Webster, but, despite Miss Schoolfield, the limited form used for recording the speech of England and of New England. Since the Phonetic Alphabet is used only for page headings, it might have been better to omit it entirely. These are, however, minor objections; the book should serve a real purpose.

C. K. THOMAS, *Cornell University*

The Rehabilitation of Speech. By ROBERT WEST, LOU KENNEDY, and ANNA CARR. New York: Harper and Brothers, 1937; pp. 475. $4.00.

Speech clinicians will find in this volume an indispensable contribution to their professional equipment. Its authors have purposed a complete, authentic and workable presentation of the composite and complex field of speech pathology and rehabilitation and have directed it to both students and practitioners in the class room and in the clinic.

Under the title "Diagnostic Procedures" Dr. West has presented not only a program for the examination and interpretation of abnormal phenomena, but a very readable and informing description of the conditions which bring them about. He differentiates between speech "disorders" and speech "defects" as well as between normal and abnormal processes in speaking, and describes clearly and concisely the neurophysiological mechanism which lies beneath them. His approach is eclectic, inasmuch as he cites all points of view in interpreting the more or less commonly observed and generally verified facts about each type of speech disorder. The text is made clear by illustrative materials which include anatomical studies of the positions assumed for the various speech sounds, photographs of all types of speech cases that present characteristic physical traits, and numerous charts and tables of value to the clinical worker. A glossary of technical terms assists the reader in understanding the text and in following the literature in such related fields as medicine and psychology.

More than half the volume is devoted to corrective procedures for adults and children. Programs for remedial treatment of special articulatory defects commonly known as lisping, and for dysphonias and cleft-palate as well as for stuttering are included in Parts II, IV, and V. Part III on Remedial Procedures for Children is, in the mind of this reviewer, the most stimulating and practical treatment of this problem available. A practical chapter on Speech Reading summarizing procedure of well established practitioners completes the treatment of therapies. The appendix is composed of descriptions of testing and examination procedures, with suggestions for using them wisely.

In spite of the fact that so much space is devoted to therapy, this is a "what" rather than a "how" book. It tends to describe points of view for attack on the problems of such major speech disorders as stuttering, aphasia and the like, rather than to prescribe definite remedial procedures. Therapeutic measures are given in terms of general objectives. With the exception of Part III (Remedial Procedures for Young Children), the sections on treatment give general precepts more often than ways and means for realizing desirable goals in the processes of rehabilitation. The chapters on stuttering and on vocal disturbances are especially lacking in this respect.

In excluding controversial topics which have not been "established in fact and principle," the authors have limited the usefulness of this volume to the clinician, although they have probably made it most suitable to the needs of students. The chapters on therapy for stuttering would have profited by descriptions of procedures which have been helpful in improving fluency in speech patterns. The questions of time and stress patterns, as well as phrasing, play so large a part in general speech improvement and are so vital to the acquisition of skill when motor problems are involved, that they probably should receive at least some mention, in describing approved programs for rehabilitation of stutterers and spastics.

The meagre consideration given problems of deficiency in the social aspects of speech behavior also limits the usefulness of this volume to the general practitioner in the field of speech correction.

Nevertheless, the advent of *The Rehabilitation of Speech* is a major event in the annals of speech correction.

ELIZABETH D. MCDOWELL, *Columbia University.*

IN THE PERIODICALS

THOMAS, C. K.: "Pronunciation in Upstate New York." Parts I to VII. *American Speech,* X, April 1935, to XII, April, 1937.

With extraordinary industry and patience, Mr. Thomas has been accumulating data on the variations in pronunciation of the principal English phonemes as uttered by speakers from the several counties of upstate New York. His general conclusion is that "upstate New York speech is more closely allied with General American than with either of the other main dialect types." However, "it is less closely allied than is sometimes supposed."

For example, the distinction between [o] and [ɔ] in words like *hoarse* and *horse,* said to be characteristic of General American, has been largely obscured in upstate New York. That is, although [o] before *r* sometimes does occur as a more or less lowered [o], it is also very frequently heard as [ɔ]. In this respect, therefore, as in some others, the speech of upstate New York represents a dialect intermediate between the speech of the West and that of New York City (where, of course, no distinction is made between *hoarse* and *horse*).

To some extent, Mr. Thomas' data make it possible to subdivide the upstate New York area on the basis of variations in pronunciation. Thus, although the northern and western counties present a type of speech which is practically equivalent to Kenyon's Western Reserve speech, the southern counties, in some of their dialect features, seem to show a closer relationship to the speech of New York City, while the eastern and central counties use a dialect intermediate between the two.

This can be illustrated by the variation between [ɑ — ɔ] in words like *quarrel, horrid,* and *log.* In these words [ɔ] is most common in the northern and western counties (resembling General American), less common in the central and eastern counties, and least common in the southern counties (resembling New York City speech, which has [ɑ]).

Another variation which indicates roughly the same sort of distribution is that between [ɛ — æ] in the words *barrel, barrier,* etc. In these words [ɛ] can be commonly heard in the northern, western, and central sections. On the other hand, [æ] is almost universal in the southern and eastern sections, which in this way resemble New York City.

It will be noticed that the division on the basis of these two variations is not exactly the same. It is Mr. Thomas' hope to be able to continue his investigations of these and other variations until he can establish isophonic boundaries more precisely.

In the present state of his study, Mr. Thomas' most original (if somewhat controversial) contribution has to do with the use of the varieties of *r* sounds. He points out, quite accurately, that there are at least three kinds of *r* common in American English: one with the point of the tongue raised, one with the point retroflexed, and one with the point low and the middle raised. He maintains that the last type of *r,* the mid *r,* is by far the most common in American English.

This is apparently the same sound that Kenyon has in mind when he writes of the *r* as follows (page 156): "The degree of retroflexion varies; in some cases the tongue for *r* is merely raised toward the teethridge; *in others it is merely retracted and laterally contracted; but the acoustic effect is strikingly similar.*" (My italics. Is the tongue really *contracted* laterally, however? Is it not rather *spread* against the inner surfaces of the upper molars?)

It is easy to recognize now that such a sound is frequently heard for post-vocalic *r*. Sometimes, too, the humping and tensing of the middle part of the tongue does not take place as a separate movement following the vowel, but occurs as a modification of the vowel itself. Such modified vowels have the same relation to this mid *r* that "coronal" vowels have to the retroflexed *r*.

However, in New York City at least, this mid *r* is certainly not the commonest pronunciation of pre-vocalic *r* (post-vocalic *r,* of course, not being pronounced as a rule). The sound is frequently heard, to be sure, usually accompanied by lip-rounding, but the effect is always of a defective sound, weak, blurred, and even infantile. To what extent, therefore, can this mid *r* occur in pre-vocalic position in acceptable speech in other parts of the United States?

Further investigations of these *r* sounds are needed, but Mr. Thomas deserves commendation for opening again the vexing question of the *r* sounds of American English—for surely no other phase of our articulation is still so imperfectly illuminated. For more light on this and on other problems more peculiar to upstate New York pronunciation, students of American speech will look forward with particular expectation to the reports on the continuation of Mr. Thomas' important studies.

ROBERT SONKIN, *College of the City of New York*

READ, ALLEN WALKER: "American Projects for an Academy to Regulate Speech." *PMLA*, LI, No. 4, December, 1936, 1141–1179.

The pious wish to standardize and discipline the use of English in America has had a uniformly discouraging history. Pleas and demands for a national academy, modeled on the *Académie française,* have invariably fallen before inertia or active resistance. In 1721, in the first English grammar written in America, Hugh Jones called for a moratorium on linguistic inventions, but ". . . the suggestion met with no response." In 1780 John Adams invited Congress to form "the American Academy for refining, improving, and ascertaining the English language," but "Congress did not act upon his letter." A few years later Noah Webster tried to interest the legislature in his plan of a reformed alphabet, deeming the "reformation of the language we speak . . . an object of legislative importance," but again "the opposition or inertia that he had to meet was too strong for him." In 1806 the doctrine of states' rights played an important part in defeating a proposal for a national academy: a bill to incorporate such an academy died in committee after a motion to strike out the words "a national."

One of the most ambitious undertakings was the establishment of "The American Academy of Language and Belles Lettres" in New York City in 1820. Its list of officers included John Quincy Adams, Brockholst Livingston, Joseph Story, William Lowndes, and William Samuel Cardell; but, continues the history, "perhaps the plans were too elaborately laid, for the Academy appeared to dissipate itself in the mere writing of letters." Edward Everett vigorously attacked the Academy in the *North American Review,* and "such harsh words from the leading periodical of the day no doubt contributed to the downfall of the project."

The subsequent history of all such projects has been the same. Professor Read concludes that "fresh proposals will be set forth time and again," for "such an academy will find support in the unquenchable 'yearning for certainty' among people at large." But he doubts its success: "An Academy, however, would need linguistic scholars in its membership, and these scholars tend to be skeptical of the value of conscious control in language. The tension between the conservative and the liberal forces would inevitably prevent active functioning and would doom such an academy from the start."

Ross Scanlan, *College of the City of New York*

Gilkinson, Howard: "Masculine Temperament and Secondary Sex Characteristics: A Study of the Relationship between Psychological and Physical Measures of Masculinity." *Genetic Psychology Monographs,* 19, 1937, 105–154.

This study investigated the possible relations between "masculinity of interests and attitudes on the one hand and three somatic traits on the other." Three classes of "masculinity" measures were used: "(1) personality ratings (Popular Index), (2) Stanford Attitude-Interest Analysis Test Form B (Psychological Index), (3) three physical secondary sex characteristics: distribution of hair over the body, hip and shoulder dimensions, and pitch level of the speaking voice (Biological Index)." The subjects for the experiment were students at the University of Minnesota and Hamline University.

The conclusions of direct interest to our field were: (1) "Popularly, high voice pitch is regarded as a sign of femininity and low voice pitch is regarded as a sign of masculinity," and (2) "Pitch of the speaking voice among men correlates moderately with the M-F Test."

Cantril, Hadley: "A Comparative Study of Radio and Face-to-Face Stimulus Situations." *Journal of Social Psychology*, 8, No. 4, November, 1937, 443–458.

This is a comparison of "the reactions of people who participated as audience members in the Town Hall broadcast with the reactions of radio listeners."

The conclusions of the study are:

1. *A radio broadcast must be regarded as a social stimulus, since it arouses in the listener definite social behavior.*
2. *As a social stimulus the radio situation is less complete than the face-to-face situation.*
3. *The comparative incompleteness of the radio situations decrease the intensity of interest in the content of the broadcast.*

Chase Stuart: "The Tyranny of Words." *Harpers Magazine*, 175, November, 1937, 561–569.

This is the first of three articles, later to be incorporated in a book, on the difficulties and misunderstandings growing out of the use of words. It is an interesting contribution to the literature on semantics.

VAN RIPER, C.: "Effect of Devices for Minimizing Stuttering on the Creation of Symptoms." *The Journal of Abnormal and Social Psychology,* 32, No. 2, July–September, 1937, 185–192.

This ~~reports a~~ study of a number of stutterers "to discover what symptoms pertained directly to the overt speech performance itself, and to determine what the stutterers did to make their speech abnormal."

Among other things, the conclusions showed that a large part of the stuttering handicap "consists of the devices deliberately or involuntarily used to minimize the speech difficulty." They also pointed to the necessisty of distinguishing between primary and secondary symptoms.

LODER, J. EDWIN: "A Study of Aural Learning With and Without the Speaker Present." *Journal of Experimental Education,* 6, No. 1, September, 1937, 46–60.

"This study was concerned with the learning and retention of factual material presented over the loud speaker of four hundred forty-nine normal eighth grade pupils compared with their learning and retention of factual material presented directly by the speaker himself."

On the immediate retention tests, "the mean differences between the amounts learned by the two types of presentation are significant in favor of the direct type of presentation . . . The pupils made the greatest net learning gain on the material presented to them directly. . . . A higher percentage of the material learned over the loud speaker was remembered."

MAXWELL, P. A.: "Solving Problems of Action: A Proposed Procedure for the Solution of Practical Problems." *Journal of Experimental Education,* 6, No. 1, September, 1937, 101–105.

A problem ~~of~~ action is here called a *problact.* "In a problem of this type a person is disturbed and hesitates to act overtly, because he is uncertain what action is best or most appropriate." Hence "the problact belongs to that class of problems which require the use of evaluation for their solution, and which may be distinguished from problems of the fact or science type."

The outline of procedure for solving such a problem is similar to Dewey's analysis of a typical act of reflective thinking: (1) analysis and definitions of the problem; (2) formulation of hypotheses; (3) evaluation of hypotheses; and (4) decision to carry out the most acceptable hypothesis. These phases are then developed to accommodate them to the demands of this problem type.

STUDEBAKER, J. W.: "Public Forums: An Evaluation." *Journal of Adult Education,* IX, No. 4, October, 1937, 393–395.

This is a discussion of the development of the forum movement since 1929. Special reference is made to the newly-created Forum Counseling Service of the Office of Education and the work of the nineteen forum demonstration centers in the United States.

Mr. Studebaker believes that "the preservation of democratic institutions and processes depends upon the perfection of agencies that will permit and encourage the interchange of ideas and opinions upon which an enlightened public opinion depends." He is confident that the government and local communities can coöperate in this service without conflict over jurisdiction. However, he doubts that it is possible to draw a sharp line between civic education for adults and for youths. Evidently the forum must serve both groups.

FALK, ETHEL MABIE: "Language for Today's Children." *Education,* 58, No. 2, October, 1937, 74–79.

New methods of communication and marked social changes have increased the responsibilities of the language teachers. It is necessary to set up situations in which students' speech may be developed under supervised guidance.

DALE, EDGAR, and WEEDON, VIVIAN: "Annual Bibliography of Curriculum Making, 1936–37." *Curriculum Journal,* 8, No. 6, October, 1937, 249–263.

This paper will be of value to members who are now working on curricula and course sequences in the high schools and colleges.

MONES, LEON: "Principles and Methods of Choral Recitation." *The English Journal,* XXVI, No. 8, October, 1937, 656.

"The poetry choir does for the rendition of poetry what the singing choir does for the rendition of choral music." The article contains a short discussion of procedures and values.

MULGRAVE, DOROTHY I.: "What the English Teacher Should Know About Speech." *The English Journal*, XXVI, No. 8, October, 1937, 647–650.

"Nothing could be more fallacious than the belief that the successful teacher of English literature or composition will, without extensive additional training, be a satisfactory teacher of speech." The author then refers to the nature of the necessary speech training.

DAVIS, HAROLD E.: "Speech and Writing at Hiram College." *The English Journal* (College Edition), XXVI, No. 9, November, 1937, 726–729.

"Under the Hiram Study Plan most of a student's work during each academic term is done with one instructor." Under such a conference plan the program provides opportunities for speech development through (1) discussion sections, (2) conferences where essays are read, (3) faculty panels where students may ask questions, (4) discussions after lectures, (5) student panels, and (6) clinics if speech irregularities are evident.

JOHNSTON, EDGAR G.: "Extracurricular Activities and the Curriculum." *The Clearing House*, 12, No. 3, November, 1937, 144–149.

"Extracurricular activities have achieved their majority. They have come of age and are now recognized as full-fledged partners in the educational enterprise." This presents a challenge to teachers in that they must now assume responsibility for planning student growth through these channels.

ALY, BOWER: "The High School Debate on Electric Utilities." *Public Utilities Fortnightly*, XX, No. 4, August 19, 1937, 201–208.

Professor Aly discusses the work of the national committee on debate materials in selecting questions, assembling and editing materials, initiating coöperative book purchase plans, and sponsoring the broadcast of a debate at the beginning of each season. Looking upon the high school debating program as a national forum, he goes on to show how an interest in social problems is awakened through these speaking activities.

NEWS AND NOTES

(Please send items for this department directly to Miss Lousene Rousseau,
49 East 33rd Street, New York City.)

The Ohio Association of Secondary Teachers of Speech, organized only last April, has adopted, in its various district meetings this fall, the following series of resolutions, which should be of interest to the many speech teachers who are interested in improving the standard of speech teaching and increasing the recognition of speech as an academic discipline:

1. That all high schools offer speech courses.
2. That speech study be done in classes independent of other subjects, and on a full credit basis.
3. That the secondary speech teachers of Ohio coöperate with the Ohio Association of College Teachers of Speech in the formulation and recommendation of a standard of content in secondary speech courses.
4. That boards of education be urged to adopt recognized speech texts for classroom study and reference in their respective high schools.
5. That the State Department of Education be petitioned to move toward the adoption of a requirement of some speech credit for graduation in all the secondary schools of Ohio.
6. That Ohio colleges be asked to recognize at least two units of speech credit, independent of English courses, toward admission to their respective schools.
7. That the State Department of Ohio inquire into the advisability of requiring all students in teacher-training colleges to have a minimum of two semesters of speech credit regardless of the subjects they are planning to teach.
8. That the speech teachers of Ohio affiliate as a unit with the National Association of Teachers of Speech and that they attend the annual Ohio meeting in the spring.
9. That the term "Speech" be used generally to designate all courses and activities in this field, to-wit:
   - Original Speech (including debate, oratory, extemporaneous speaking)
   - Interpretative Speech (including dramatic, humorous, and oratorical declamations)
   - Dramatics
   - Phonetics (enunciation, articulation, speech correction, and voice improvement)
10. That the high schools of Ohio be urged to join the State Speech League and to participate in the various speech contests sponsored by such organizations as the National Forensic League and local leagues.

* * * *

The fifteenth annual convention of the Texas Speech Association was held at the Lamar Hotel in Houston, November 26–27, 1937. The sessions began with an Interscholastic League breakfast, at which Harry C. McKown spoke on *Some Prophecies Concerning Extra-curricular Activities,* and concluded with a noon luncheon. The following programs were presented:

OPENING SESSION

The Texas School of the Air, T. H. Shelby, Extension Division, University of Texas.

Radio Speech in College, Yetta Mitchell, Trinity University.

Radio Speech in High School, Helen Margaret Hanchey, Kerrville High School.

Creative Dramatics, Katherine Fullingim, University Senior High School, Austin.

Dramatics in a Penthouse Theatre, Howard Lumpkin, University of Texas.

Costuming—Dolls of the Nation, Lillie V. Lillard, John Tarleton College.

FRIDAY AFTERNOON SESSION

Speech Training for All Texas Children, Dr. W. A. Stigler, Director, Curriculum Division, State Department of Education.

Speech Units for Junior High School, Florine Fox, West Junior High School, Waco.

Choral Reading (Lecture and demonstration), Empress Young Zedler, Luling.

SATURDAY MORNING SESSION

The Speech Teacher and Interscholastic League Activities, Roy Bedichek, Chief, Bureau of Public School Interests, University of Texas.

Speech Activities from the Extra-curricular Angle, Dr. Harry C. McKown.

Speech Clinics, J. H. Bunch, New London.

Speech Correction (Lecture and demonstration), Margaret Cooper, Littlefield.

1937–1938 officers of the Texas Association are the following: President, Yetta Mitchell, Trinity University; Vice President, John W. Brandstetter, San Jacinto High School, Houston; Executive Secretary, Emory G. Horger, Texas State College for Women; Historian and Editor, Mrs. Florence S. Horton, Pasadena Junior High School.

* * * *

On November 18, in St. Louis, the Speech Association of Missouri met in joint session with the Division of Extra-curricular Activities of the Missouri State Teachers Association. The following programs were presented:

HIGH SCHOOL DEBATING SECTION

M. A. Markert, Jennings School, St. Louis, Chairman.

Debate: Should the Unicameral System be Adopted? Yes, Martin L. Faust, Professor of Political Science, University of Missouri; No, The Hon. McMillan Lewis, State Senator.

Panel Discussion on the Unicameral Legislature as a Debate Topic: The Affirmative and Its Problems, Eugene F. Abbott, University City High School; Negative and Its Problems, Helen Shipman, Brentwood High School, Webster Groves.

HIGH SCKOOL DRAMATICS SECTION

Eugene R. Wood, Webster Groves High School, Chairman.

Practical Hints on the Directing of Plays, Harold Bassage, St. Louis Little Theatre.

Practical Problems in Stage Design, Gordon Carter, St. Louis Little Theatre.

Dramatics and the Development of Personality, Margaret Ewing, John Burroughs School, Clayton.

On November 19, also in St. Louis, the Speech Association of Missouri met in joint session with the Missouri State Teachers Association, with the following program presented at the general session:

The State Department Coöperative Plan of Stimulating Speech Education in Missouri, R. P. Kroggel, Director of Speech Education, State Department of Public Schools.

A Constructive Program in Speech Education, Louise Abney, Kansas City Teachers College.

Hold Up Your Heads, Bower Aly, University of Missouri.

There were also a number of sectional programs. Herbert V. Hake, University of Missouri, was in charge of that on interpretation and dramatics; S. J. Collins, Kirksville State Teachers College, in charge of that on public speaking and debate; Dorothy M. Woldstad, St. Louis High Schools, speech correction; and Louise Abney, speech education. Officers elected for the next two years are the following: President, Wilbur E. Gilman, University of Missouri; Vice President, Louise Abney; Secretary, M. Agnes Rank, Jefferson City Junior College; Treasurer, Wesley Wiksell, Stephens College; Vice Presidents in charge of special departments: Herbert V. Hake; M. A. Markert, Jennings School, St. Louis; D. W. Morris, Kansas City Junior College; and R. P. Kroggel.

* * * *

The teachers of speech of Connecticut have recently completed the organization of the Connecticut Association of Teachers of Speech. The first luncheon meeting was held October 29 at the Quinnipiac Club in New Haven, and Mrs. Letitia Raubicheck, Director of Speech Improvement in New York City, was the guest speaker.

* * * *

New officers of the Tennessee Association of Teachers of Speech are as follows: President, Orville C. Miller, Vanderbilt University (reelected); Secretary-Treasurer, Jennie Mai McQuiddy, Isaac Litton High School, Nashville; First Vice President, John B. Emperor, University of Tennessee; Second Vice President, Rebekah M. Cohen, Central High School, Memphis; Third Vice President and Editor of the Tennessee Speech Journal, Clarence P. Lee, Southwestern University.

* * * *

Some twenty-five new courses have been added to the curriculum of the Department of Speech of Ohio State University, covering a wide range in public address, dramatics, and speech science. Primarily for undergraduates are courses in Group Discussion, Grammar, Pronunciation, Persuasion, Radio Speaking, and the first course in Acting. Graduate and undergraduate credit is given for courses in The Lecture, Advanced Argumentation, Advanced Oral Interpretation, History of Rhetoric, Dramatic Criticism, two courses in Acting, Play Analysis, Survey of Speech Disorders, and Minor Problems in Speech. Graduate credit is allowed for courses in Survey of Experimental Techniques, Speech Pathology, Pronunciation Norms, Theatrical Art, the Little Theatre, Studies in Ancient and Modern Rhetoric, Studies in the Nature and Structure of Oral Words, and Research in Speech.

* * * *

The Division of Speech and Drama has now been organized as a separate department at Stanford University. Quarters for the newly created department, which was formerly combined with the English Department, have been provided in Memorial Hall.

* * * *

The University of Maryland announces a new "radio division" of the Department of Speech, under the direction of Ray Ehrensberger, of the Department of Speech, and A. D. Willard, Jr., General Manager of Station WJSV, Columbia's Washington Studio. The new broadcasting studio was built with the coöperation of the technical staff of the Columbia Broadcasting System.

* * * *

In connection with the course in speech correction taught by Louise Abney at Kansas City Teachers College last summer, a free clinic for speech defectives was maintained by the Kansas City Public Schools, and fifty-three pupils were admitted for regular daily work.

* * * *

The State Teachers College of Cape Girardeau, Missouri, has invited teachers of southeastern Missouri to bring students with defective speech to the Teachers College for diagnosis and advice as to treatment. The college has purchased a Universal recording machine, equipped with two cutting heads, and a large supply of records. The Speech Clinic plans to install a Western Electric 6-A Audiometer, an Ophthal-o-Mograph movement calculator for use in checking reading disabilities, and a Metronoscope, designed to help readers establish proper reading habits.

* * * *

The Department of Speech of Wellesley College presented the Wellesley Verse Speaking Choir in a program of Christmas poetry at the College Chapel December 10. Cecile de Banke is director of the Choir.

FORENSICS

On November 12-13 Arkansas City, Kansas, Junior College was host to a Debate Institute for junior colleges and high schools, with J. D. Davis as director. The programs were as follows:

FRIDAY PROGRAM

Essentials of Good Delivery, Ted M. Beaird, University of Oklahoma.

Speech, A Social Integrator, Elwood Murray, University of Denver.

How I Prepare for Debate, P. M. Larson, Hutchinson Junior College.

Sample Debate on High School Debate Question: "Resolved: That the several states should adopt a unicameral system of legislature." Affirmative: Hutchinson High School; Negative: Classen High School, Oklahoma City, Oklahoma.

High School Question Box, conducted by Harold G. Ingham, Director, Kansas State Debate League.

Sample Debate on Junior College Question: Resolved: That the National Labor Relations Board should be empowered to enforce arbitration of all industrial disputes. Affirmative: Independence Junior College; Negative: Arkansas City Junior College.

College Question Box, conducted by H. B. Summers, Manhattan State College.

SATURDAY PROGRAM

"How I Prepare for My Debate," Bob Orbock, Classen High School, Oklahoma City (student).

"Fundamentals for High School Students" (class), P. M. Larson.

Coaches Round Table. Leader, R. Strawn, Independence Junior College.

"What's in the Air on Our High School Debate Question?" H. B. Summers.

"Progressive Debating," Elwood Murray.

"Unicameral vs. Bicameral Legislature," Dr. Cortez A. M. Ewing, University of Oklahoma School of Citizenship.

* * * *

On November 19-20 some 900 high school debaters and their instructors attended the Debate Conference of the Ohio High School Speech League at Ohio State University. A Western Conference debate between Ohio State and the University of Michigan was followed by a round table discussion, conducted by members of the Speech staff and Professors Harvey Walker and Peter Odegard of the Department of Political Science, Professor W. C. Craig of Capital University, Robert E. Pfeiffer of the Ohio legislature, Dean B. L. Stradley of Ohio State University as presiding officer, and Alan Monroe of Purdue University as critic judge.

* * * *

The national convention of Phi Pi Rho, junior college forensic fraternity, will be held at the University of Oklahoma April 12-14, and will be sponsored by chapters at Muskogee Junior College, Altus Junior College, Cameron State College of Agriculture, Okmulgee Junior College, Northeastern Oklahoma State Junior College at Miami, and Murray State School of Agriculture.

DRAMATICS

Undoubtedly the most featured college dramatic event in the United States this year is the unique engagement of Miss Maude Adams at Stephens College, where she was invited by President James M. Wood to establish the Maude Adams School of the Theatre. This year she remained on the campus only six weeks, long enough to direct the production of Rostand's *Chantecler*, four performances of which were given during Thanksgiving week, with two complete casts. Miss Adams has presented to the college complete sets of costumes used by her company in professional productions of *Merchant of Venice* and *Twelfth Night*, as well as a large variety of stage equipment, including the gauze drop used in the New York production of *Chantecler*, a white satin cyclorama, a set of green velvet drapes, an electrically controlled switch-board, and complete equipment for the 30,000 watt lamps used by Miss Adams in her recent revival of *Merchant of Venice*.

* * * *

The 1938 Iowa Play Production Festival will be held at the University of Iowa, under the direction of Edward C. Mabie. High school players will participate on March 9-12, community players March 17-19, and junior college players April 1-2. The festival program includes luncheons and round table discussions on problems of acting, directing, staging, playwriting, and the educational aspects of dramatic art.

* * * *

A dramatics institute was conducted at Allentown, Pennsylvania, by the Division of Dramatics of the Pennsylvania State College Extension Services, on October 30. As a climax to a full day of conferences on all phases of the theatre, demonstrations of scenery and make-up, and lectures, the Penn State Players presented *Androcles and the Lion.* Coöperating with the Division of Dramatics were the dramatic departments of Muhlenberg College, Cedar Crest College, Lafayette College, Moravian College, and Lehigh University.

* * * *

Fall productions of Blackfriars, at the University of Alabama, under the direction of Lester Raines, were *Richelieu,* by Bulwer-Lytton; *Earth Takes Its Toll,* an original tragic mystery drama by Sara Mayfield; *Dracula; The Cassilis Engagement; Twelfth Night;* and the old-fashioned melodrama, *More Sinned Agin than Usual,* by Donald Campbell and Rita Dilley.

* * * *

The Department of Speech of Brooklyn College has moved into spacious new quarters on the new campus of the College. The first dramatic production in the new Little Theatre was *Adam the Creator,* by the Capeks, presented the week of December 2, under the direction of Barnard Hewitt.

* * * *

When The Laboratory Theatre at the University of Michigan presented Victor Wolfson's *Excursion,* the week of October 26, Whitford Kane spent a month on the campus, aided with the production generally, and played his original role in it. Valentine B. Windt is director of dramatics at the University.

* * * *

The Amherst Masquers and the Mount Holyoke Dramatic Association coöperated in producing Tchekhov's *The Three Sisters* in early December. The play was given twice at Amherst and once at Mount Holyoke.

PERSONALS

Members of the National Association of Teachers of Speech will learn with regret of the death late in the summer of Wilbur Jones Kay, for many years Chairman of the Department of Speech at West Virginia University. Professor Kay was one of the early members of the Association, and was President of the organization in 1924. He was also active in the work of the Eastern Public Speaking Conference, and seldom missed a meeting of either the Eastern or the National groups.

* * * *

On Saturday, December 4, more than one hundred friends and associates of Miss Clara B. Stoddard, for nearly thirty years Director of Speech Improvement in the Detroit Public Schools, honored her with a luncheon at the Michigan League in Ann Arbor. The luncheon was sponsored by the Michigan Speech Clinic, the Institute for Human Adjustment, the Horace H. Rackham School of Graduate Studies, and the Department of Speech and General Linguistics. John H. Muyskens was toastmaster for the occasion.

Who's Who Among Contributors

Leroy Stahl (*This Business of Announcing*) is at present doing free-lance writing. In the past eighteen months he has completed three collections of short comedy sketches, a three-act play, and a book on stagecraft, *Simplified Stagecraft.*

Loren D. Reid (*Did Charles Fox Prepare His Speeches?*) is assistant professor of English at the University of Missouri. He is in charge of the teacher-training program and director of the speech clinic; this year he is acting director of forensics. He was an undergraduate at Grinnell and received his doctorate in speech at Iowa, making a study of Charles Fox under the direction of A. Craig Baird. He is co-author, with Wilbur E. Gilman and Bower Aly, of *A Course Book in Public Speaking.* He is editor of *Speech News*, publication of the Speech Association of Missouri, and Executive Secretary of the Central States Speech Association.

Harry S. Wise (*Speech—"The Overlaid Function"?*) is in the University of Wisconsin, pursuing a Ph.D. in Speech with a Speech Correction major. He is a graduate assistant to Dr. Robert West in the Speech Correction Clinic of the University.

Earl S. Kalp (*A Summary of the Des Moines High School Speech Course of Study*) is chairman of the Speech Course of Study Committee of the Des Moines Public Schools. This committee, working in conjunction with the Department of Curriculum Revision of the Des Moines Public Schools for a three year period, produced a two volume course of study in speech and dramatics for the Des Moines High Schools. The summary which appears in this issue of the QUARTERLY JOURNAL OF SPEECH applies only to volume one (speech). During the past year Mr. Kalp has been president of the Iowa Association of Teachers of Speech.

Ernest H. Henrikson (*The Audience-Reaction Ballot: An Evaluation*) graduated from The University of Oregon in 1925. He has his Ph.D. from the University of Iowa. He has taught at Gustavus Adolphus College, at University of Iowa, and at the College of the City of New York. He is at present teaching at Iowa State Teachers College. He is the author of "Declamation in the High School," which appeared in the QUARTERLY JOURNAL in June, 1935, and of "Simultaneous Recorded Breathing and Vocal Disturbances of Stutterers" which appeared in the *Archives of Speech*, March, 1936.

Hugo E. Hellman (*The Greatest American Oratory*) is an instructor in speech at Marquette University. This article is the result of some incidental research carried on in connection with the preparation of his Doctor's dissertation, which is now in the process of completion.

Joseph Tiffin (*An Approach to the Analysis of the Vibration of the Vocal Cords*) is a member of the staff of the speech department in Brooklyn College and is teaching the voice science and laboratory courses. Joseph Saetveit is a graduate student in psychology at the University of Iowa, and John Snidecor is a member of the staff in the University of Idaho, South Branch, at Pocatello.

Laurence B. Goodrich (*Chrysostom, "King of Preachers"*) is chairman of the Department of Speech and Dramatics at the East Orange (N. J.) High School. He has a master's degree from Teacher's College, Columbia, and is a student there in the Advanced School of Education. Mr. Goodrich is a former president of the New Jersey Association of Teachers of Speech and is a member of the curriculum committee which drew up the *Program of Speech Education for the Secondary Schools of New Jersey*, a publication which has been officially endorsed by the New Jersey State Department of Public Instruction.

Charles E. A. Moore (*A Preliminary Study of the Emotional Effects of Letter-Sounds*) received his A.B. from Wabash College in 1935 and has been doing graduate work at the University of Wisconsin. He is in charge of the Speech Department at Lebanon. This high school offers five credits in speech and provides clinical help for speech defectives.

Lucille D. Schoolfield (*The Development of Speech Correction in America in the Nineteenth Century*) is the author of *Better Speech and Better Reading*. Miss Schoolfield has been a teacher of speech correction in the Washington, D. C., public schools for the past twelve years.

George Stuyvesant Jackson (*An Experiment in the Teaching of Parliamentary Law*) has his A.B. from Bowdoin College and his M.A. from Harvard University in English. In 1931, Professor Jackson began his teaching at Washington and Lee after having taught at Harvard University and at the University of Tennessee. His publications include *Early Songs of Uncle Sam* (1933); "Life of John Lowell," appearing in the *Dictionary of American Biography*; and *Uncommon Scold*, the life of Anne Royall, which was published recently. He is a member of the recently formed Virginia Association of Teachers of Speech.

Mary Haldeman Armstrong (*Certain Aspects of Choral Speech*) holds an A.B. from Mt. Holyoke and an M.A. from Columbia University, Teachers College. After teaching for several years in private day schools, she is this year head of the English Department at the Mountain Lakes (N. J.) High School.

Jean Brady Jones (*Objective Testing of Pronunciation at the College Level*) is Director of Special Education in the Winona, Minn., Public Schools. In this position she has supervision of special classes in speech correction, sight-saving, lip-reading, and special classes for orthopedic and cardiac cases. Previously she has taught at Iowa State Teachers College and has served as head of the Department of Speech at MacMurray College. Miss Jones holds an A.B. from Huron College, an M.A. from Boston University and a Ph.D. from the State University of Iowa. Publications include *Iowa English Organizations Test and Enunciation Test*, published by the Bureau of Research of the State University of Iowa.

Hurst R. Anderson (*A New First Course in Speech—and English*) has been head of the Department of Speech of Allegheny College, Meadville, Pennsylvania, since 1932. He has been a member of the curriculum revision of that institution, which has effected a general reorganization of the liberal arts pro-